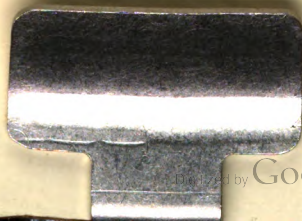

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SHORT MONOGRAPHS
OF THE GREAT EDIFICES
OF FRANCE



E. CHARTRAIRE

The

Cathedral of Sens

SENS AND CANTERBURY



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The Cathedral of Sens

SENS AND CANTERBURY

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- XII. Chapel of St. John.
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- XVII. Leaden Tower.
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CATHEDRAL



Short Monographs of the Great Edifices

* * * of France * * *

Collection founded by E. LEFÈVRE-PONTALIS

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The
Cathedral of Sens
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BY

Rev. E. CHARTRAIRE

Translated from the French by M^{me} MONTHAYE-BRÉMOND

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and 1 plan.



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SENS. GENERAL VIEW.

THE ANCIENT CITY

The city of Sens, a simple sous-préfecture of the Department of Yonne, has come down in rank among the cities of France since the Revolution.

The memories of her history, however, what remains of her monuments, the archiepiscopal see, still bear witness to her greatness and splendours in the past.

The *Agendicum* of the Gauls, who, under Brennus, in 390 B. C. conquered Rome, became, at the time of the Roman occupation, one of the capitals of Gaul. The carved stones and the inscriptions taken from the foundations of the fortified enclosure of the IIIrd century, the reunion of which makes the Gallo-Roman Museum one of the richest in France, show the magnificence,

the mighty proportions of the buildings constructed by the Romans : amphitheatre, baths, temples, funereal monuments. The wonderful mosaics found in the ground reveal the opulence of the old city, the wealth and luxurious mode of life of its inhabitants.

During the whole of the Middle Ages, Sens still preserved something of her former importance, espe-

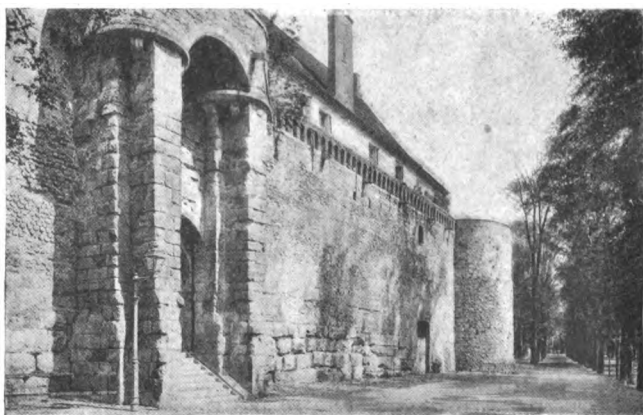


Photo N. D.

ROMAN WALL AND POSTERN OF THE 12th CENTURY.

cially because of her archbishopric, which imparted to her a special precedence and which extended her supremacy on all the neighbouring sees : Chartres, Auxerre, Meaux, Paris, Orléans, Nevers and Troyes, the initials of which towns form the device of the metropolitan church : CAMPONT. This precedence was also due to the high influence of several of her prelates, such as Cardinal William of Champagne, the uncle of King Philip-August; Walter Cornut, the

counsellor of Blanche de Castille, who negotiated at the court of Comte de Provence and blessed in his cathedral the marriage of saint Louis; Cardinal Duprat, Minister of Francis I; Cardinal Louis de Bourbon, the uncle of Henry IV; Cardinal du Perron, famous as a

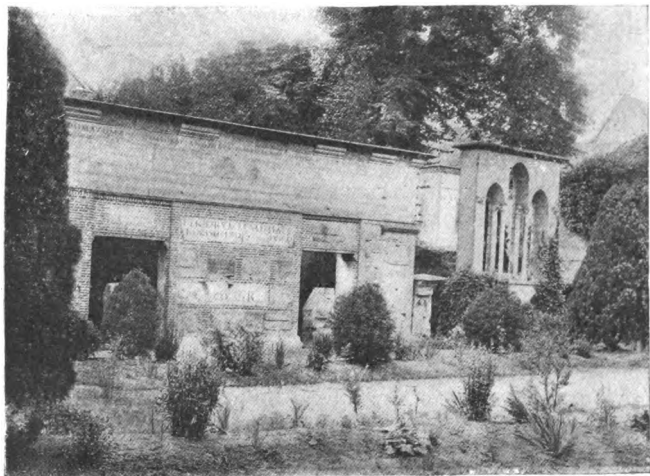


Photo by the author.

THE MUSEUM COURT.

theologian; Cardinal de Luynes, the friend and confident of the Dauphin, father of Louis XVI.

The Roman wall. — The Roman walls were built towards the end of the IIIrd century, and one hundred years ago still used to enclose the city with its robust ramparts framed in thirty massive towers. Of all this nothing remains but four towers and a few pieces of wall easily recognized by their ornamentation made of

small sandstone cubes arranged in lines alternately with large bricks. The ancient rampart, outlined by the verdant avenues planted on the spot where the moats used to be, has been almost entirely demolished above the ground, but its substructions, made of enormous blocks of stone proceeding from old monuments, still subsist in many places.

The archeological Museum. — The demolishing of the fortified walls started about 1836, and was almost general in 1844. One of the first concerns of the Archeological Society, which was founded just then, was to collect the numerous carved fragments taken from the course of large stones. The museum possesses at the present time over six hundred numbers : inscriptions, funereal stelas, low-reliefs, and architectural fragments.

Inscriptions. — The most important, which must have been placed on the frieze of a votive monument, has over twelve metres width. It bears witness to the monument having been built by a native of Sens, Marcus Magilius Honoratus, in honour of the gods Mars, Vulcan and Vesta, in memory of the various members of his family. Marcus Magilius Honoratus became a flamen under Augustus, after having been invested with all the magistracy dignities of his country.

Sculpture. — The decoration of the stelas often shows an unrefined art ; they are mostly adorned with characters in high relief and figurations representing the profession of the dead. But the low reliefs such as *Ulysses consulting the diviner Calchas* (n° 98)

and *The Captive Orestes brought before Iphigenia, priestess of Diana* (n° 97) are of very real beauty. There are also four fragments of low-reliefs of great



HOUSE CALLED « OF ABRAHAM » ('TREE OF JESSE').

dimensions in which can be recognized « Endymion's sleep » (n° 89 and 90), « The Carrying off of Ganymede » (n°s 329 and 330), « The Fall of Icarus or of Phaeto » (n° 437), « A Nymph » (n°s 476 and 477) all from the same monument; finally the numerous fragments :

columns covered with pampre, seahorses and dolphins driven by winged genii, scenes of baths and gigantomachy, the reunion of which has allowed the reconstitution in parts of the front part of the Roman Baths. These are believed to be owed to the munificence of Sextus Julius Thermianus.

Mosaics. — Roman mosaics have been found in Sens at various times. In 1910, there have been dug out from the earth in the Saint-Pregts district fragments of a large mosaic of the 1st century, the central panel of which is of rare fineness of execution and richness of colour, and represents the Sun Mastering His Horses and the Four Seasons. These fragments, together with large mosaics of a later period, dug out from the ground in 1914, are exhibited in the biggest hall of the palace of Officialty.

Amphitheatre. — Excavations carried out in 1840 have disclosed the substructions of the Roman arenas, the place of which can still be seen in the Saint Savinien district, in the eastern part of the city. Their inside axis measured 71 metres \times 48¹.

¹ The corresponding dimensions of the Coliseum are 86 mètres \times 53.

THE CATHEDRAL

I

HISTORY

I. — SENS CATHEDRAL HAS THE PRIORITY ON GOTHIC CATHEDRALS

St. Stephen of Sens is ranked highly among French gothic cathedrals.

This is not only because of its majestic proportions, its sculptural decorations, the magnificence of its windows, or the wealth of its treasury, but the special reason for this precedence is the date of its construction, which makes it the prototype of great gothic buildings¹.

¹ Three successive basilicas have preceded the present cathedral. The first is mentioned in the life of Saint-Loup (609-623), and it is declared in the legend of Saint-Savinien that it was erected by the Apostle of the Sens region on the place of a pagan temple. This primitive church was made of three buildings : in the centre, Saint Stephen ; in the northern part, the baptistery dedicated to Saint John ; in the southern part, Our Lady.

Wenilon (840-865) found the basilica of St. Stephen in ruins, and had it rebuilt. He made the dedication on December 10 th. It was destroyed by a big fire in July 968 together with the neighbouring sanctuaries of Saint John and Our Lady, the cloister, the Chapter Hall, the rich library and a great number of relics and precious objects of the Treasury.

The foundations of the third were laid by Archbishop Archam-

Undoubtedly, in the first third of the XIIth century, the vault on an ogival transept was to be found in a few country churches of the Ile-de-France. But these first attempts were only applied as yet to small and low naves. Suger boldly adopted the new style for the choir of Saint-Denis abbey (1140-1144). But, previous to him, the architect who, since about 1130, had drawn the plan and prepared the stone courses of Sens Cathedral, had resolved to cover the huge building with a vault on an ogival transept¹.

In 1122, when Henri Sanglier, Saint Bernard's friend, became archbishop of Sens, benedictine abbeys were building immense basilicas. To those who had admired the magnificent constructions of Cluny, Saint-Benoît-sur-Loire, or Vézelay, Seguin's cathedral, although not more than a century and a half old, must have appeared very narrow, horribly dark and affording little comfort.

The archbishop and the canons were ambitious of a monument which should be worthy of the Senonian metropolis and of the high dignities of its prelates. Forerunners of the evolution which was to reach very soon the whole of the North of France, they unhesitatingly pulled down the carolingian basilica, and on

baud on August 19th 968, and was continued by Anastasius (968-977). When he died, the choir was finished, and the nave walls reached the capitals. His successor, Seguin, celebrated its dedication, on October 5th 982. He also had repaired the churches of Saint John and of Our Lady. It was completely destroyed by the builders of the present cathedral.

¹ The moles in the nave furnish a proof of this. The overseer has set *obliquely* the socles of the columns intended for the springing of the ogival arches, and all the others are parallel or perpendicular to the axis of the nave.

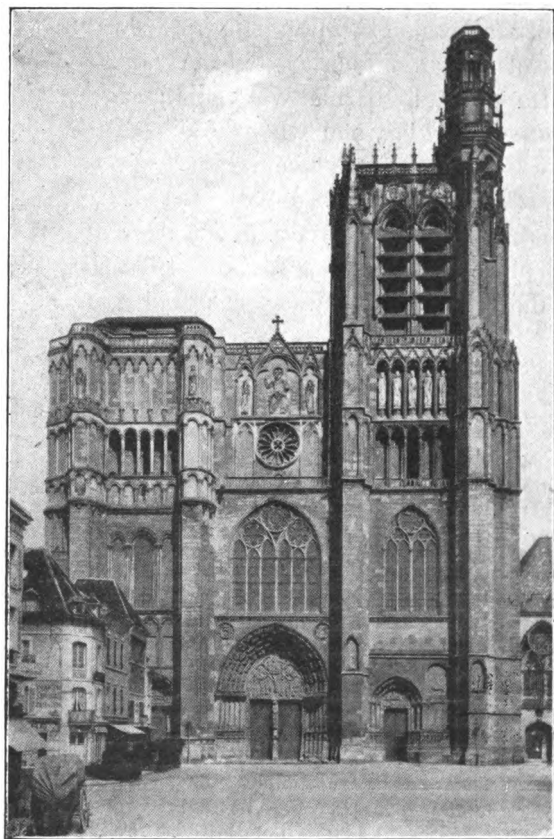


Photo N. D.

CATHEDRAL OF SENS. WEST FRONT.

its place, built a cathedral which was as big, but more perfect still than the big abbeys of the region.

On his accession in 1142, Hugh de Toucy, the successor of Henri Sanglier, found the yards in full activity. He devoted to this work his greatest efforts : *multum laboravit*, and when he died, in 1168, very little was lacking for its complete termination : *fere perfecit*¹.

This rather vague phrase is supplemented by facts which allow to suppose the termination of the cathedral, with the exception of the facade and of a few details in

¹ The Chronicle of Clarius, a monk of Saint-Pierre-le-Vif Abbey at Sens, who died about 1150, a chronicle which was continued up to 1184, by monk Hiron, mentions this construction as follows :

« Anno MCXXII. Oblit Daimbertus archiepiscopus, successit Henricus. Hic incepit renovare ecclesiam sancti Stephani. Eidem successit Hugo. » (Bibliothèque Nat., ms. latin 5002, fol. 114 v°.)

« Anno MCLXIII. Hoc anno, domnus Alexander, papa III, celebravit concilium Turonis, in octavis Penthecosten, scilicet XIII cal. junii. In ipso vero anno, venit idem venerabilis papa Senonis cum multa caterva episcoporum et cardinalium sancte Romane ecclesie, in festo sancti Iheronimi, quod est II cal. octobris, ubi a prudentissimo Hugone, eiusdem urbis archiepiscopo, et multis episcopis, abbatibus et omnibus vicinarum ecclesiarum conventibus, *in ecclesia beati prothomartiris Stephani honorifice est receptus*. In eadem siquidem urbe, per annum et dimidium, in sede archiepiscopali commoratus, insequenti anno a prefato Hugone archiepiscopo et clericis eiusdem ecclesie rogatus, *consecravit eis altare* in honore beatorum apostolorum Petri et Pauli, *in ecclesia nova* XIII cal. maii, in qua die fuerunt tunc temporis octave dominice resurrectionis. »

Another monk of Saint-Pierre-le-Vif Abbey, Geoffroy de Courlon, after having transcribed almost literally Clarius, adds these details :

« Anno ab Incarnatione Domini millesimo centesimo quadragesimo quarto (*the right date is 1142*) dominus Hugo archiepiscopus efficitur, Pro ecclesia maiori sancti Stephani, quam bonus Henricus inceperat multum laboravit et fere perfecit. De quercu firmissimo stallos in choro fieri procuravit et fere perfecit ; ornamenta multa maiori ecclesie dedit et reliquias coram canonicis visitavit et honorifice collocavit. » (Edit. G. Julliot. Société archéologique de Sens, Documents, t. I, p. 476.)

the ornamentation, to have taken place at a date previous by a few years to 1168.

On September 30, 1163, exiled Pope Alexander came to Sens. Louis VII had offered him hospitality, and he came to reside there; he was to stay at Sens for eighteen months. Surrounded by a great number of prelates, Hugh de Toucy welcomed him in the Church of St. Stephen. Six months after, on the 19th of April 1164, the Pope consecrated the altar. It is therefore proved that, as early as 1163, the main walls, the choir and the naves¹, together with the vaulting and the roofs, were finished, as the ceremonial reception of the Pope and the dedication of the altar could not have taken place in buildingyards. It is even probable that one of the reasons, if not the principal one, for which the Sovereign Pontiff elected Sens among the residences placed at his disposal by the King, was the termination of the basilica. In fact, the vast proportions and the magnificence of this building afforded to the pomp of the pontifical court a background not easily found elsewhere, considering that in that same year the Bishop of Paris was laying the foundations of Notre-Dame, and that Chartres, Bourges, Orléans, Troyes, Rheims still only had their old roman basilicas.

Moreover, the details given by Geoffrey de Courlon on the furnishing work done by Hugh de Toucy would be sufficient proof of the termination of the cathedral during the lifetime of that prelate, except for a few secondary parts.

¹ The absolute identity of the structure and of the decoration of the choir with those of the nave, with the exception of the bay adjoining the portal, is a proof that the two parts of the church are contemporary.

It is for these complementary works that Pope Alexander III asked alms of the faithful in his bull of April 6th 1165¹. What imported most then was to finish the interior decoration (sculpture, window-glasses); to finish the portal and the towers; to strengthen the support of the high vault the solidity of which soon caused anxiety².

All this was done in the last third of the XIIth century.

The primitive plan. — At the dawn of the XIIIth century the cathedral was complete. The huge nave, framed in side-aisles of which semi-circular sham arcades festooned the walls, extended without interruption in the transept up to the apsis, the beautiful alternation of pillars and twin columns corresponding to the disposition of the sexpartite arch being repeated. The transept whose vault was not higher than the vaults of the lower aisles was made of two bays lining the side-aisles within the axis of the two chapels with their small apsis vaulted in a demi-cupola. A third chapel dedicated to Saint-Savinien extended the apse of the church, such as at Auxerre in the roman cathedral of 1030. Framed in two high towers³ undoubtedly

¹ « ... Ejusdem ecclesie que de novo construitur et ex maiore parte sui adhuc imperfecta existit necessitatem attendentes... » (Archives de l'Yonne, Dépôt de Sens, G 124.)

² The vault had not originally been buttressed exteriorly by arch-buttments; at any rate, the present arches, as is very clearly indicated by the irregularity of the continuations, were applied afterwards, and, if their striking resemblance is any indication, at the very time when the arch-buttments of Saint-Germain-des-Prés were being built.

³ These towers dated from the last years of the 12th century. In that of the north (Leaden Tower) Canon André le Roux had founded before 1210 an altar dedicated to saint Michael. The chapel of Saint Vincent, established at the first story of the southern tower, was endowed in 1221 by Peter of Mantes.

meant to receive stone spires, the western facade showed its three-fold portal adorned with a multitude of statues and low-reliefs of which the gold and gay colours made of the splays, tympan and covings one glittering mass.

The cathedral's architect. — We know that an architect of Sens was chosen in 1175 among many competitors, to rebuild the cathedral of Canterbury which had been destroyed by a big fire. William of Sens worked this positive miracle of constructing in five years at Canterbury another cathedral of Sens, while still preserving the parts of the old building which had been saved from the fire. Some thought of attributing also to William the cathedral of Sens; but this hypothesis, justified by no document, is unlikely. William most certainly worked at the termination of Saint-Stephen of Sens. But unless he lived an abnormally long life, he could not have been the sufficiently experienced and daring architect who took upon himself to set traditional methods aside and who, in 1130, began the foundations of the cathedral of Sens. If he was still alive in 1179, that man must have been very old indeed. But as it happens, William of Sens was at that time still in his prime; he was managing himself the works of Canterbury as is proved by the fact that he fell from a scaffold and had to return to France where he died in 1180.

II. — XIIIth AND XIVth CENTURIES

ALTERINGS AND ADDITIONS TO THE PRIMITIVE BUILDING

Arches and windows of the central structure. — On June 23, 1184, a terrible fire ravaged Sens. The

eastern half of the city was injured and the churches were especially damaged, Reddish marks on the walls of the deambulatory and on the external facings of the triforium show that the flames reached the cathedral. The strong frame of the vaults resisted, but it is probable that several minor arches gave way to the scourge, and that they had to be rebuilt.

Instead of reconstructing them with their original profile which gave the vault a spheric shape, it was decided that they would be heightened in order to enlarge the windows. The twin bays of these windows, were, in accordance with the roman tradition, of small dimensions and gave light sparingly to the huge structure. At Notre-Dame de Paris, the first windows of which were like those of Sens, it had been decided, as early as 1225, to prolong the bays from the lower parts. At Sens, where the windows sprung as low as the level of the point of the triforium, one thing only was possible : to raise the groins and the corresponding small arches, and to make an aperture in the part of the « gutter » wall thus cleared, which allowed the height of the windows to be almost doubled.

This transformation dates from about 1230 as also does the reconstruction of the apsidal chapel.

Altar foundations. — Numerous altars were created in the course of the xiiith century, some leaning against the stalls of the choir, others to the pillars of the nave. Chapels were established in 1214 in the halls on the first story of the towers.

Sens was then in a glorious and prosperous period under the episcopate of Walter Cornut (1222-1241),

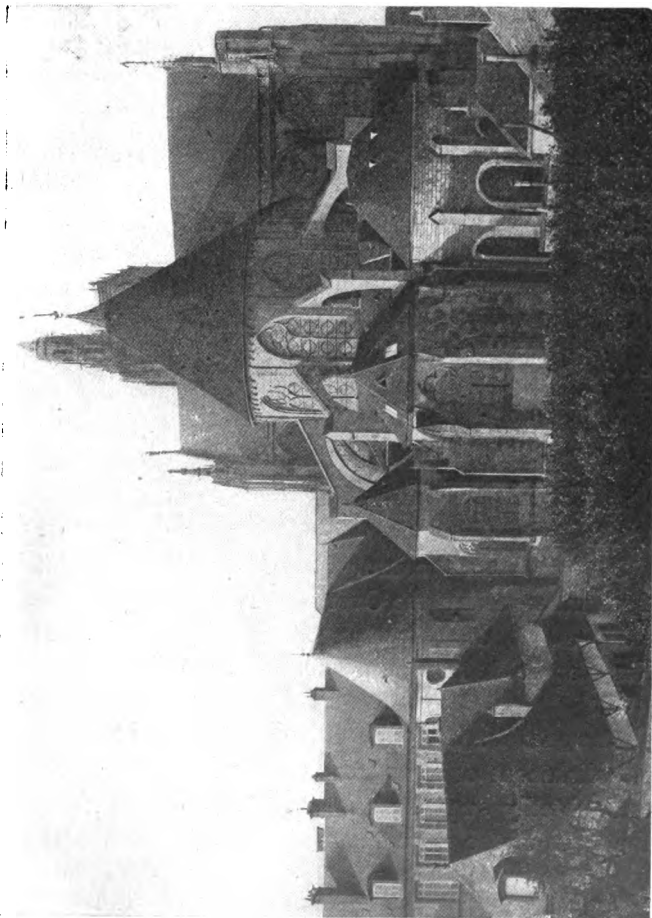


Photo Mon. Hist.

THE APSIS AND ARCHBISHOPAL PALACE.

Counsellor of Blanche de Castille, who blessed in his cathedral, on May 27, 1234, the marriage of Saint Louis and Margaret of Provence. It was there also that he welcomed on August 10, 1239, the holy king who came to deposit the Holy Crown of Thorns.

Falling down and rebuilding of the southern tower. — On Thursday of Holy Week, April 5, 1267-1268, the tower which was raised at the south-west angle of the great portal fell down, causing many casualties, shaking in its fall the near bays of the nave and a part of the facade. On Easter Day, nothing was left but a heap of ruins¹.

Thanks to the alms of the faithful, Archbishop Pierre de Charny, encouraged by the indulgences granted by Popes Clement IV and Nicholas IV, immediately undertook the rebuilding. A Bull in 1289 states that the works had begun.

During the xivth century, the working of the details were managed by the Overseer, Nicholas de Chaumes (1319), Jean de Valrenfroy (1341), Poyncard (1344), Nicholas de Reuilly (1360-1378).

Chapels on the side-aisles of the nave. — The establishment of a vast chapel under the new tower undoubtedly suggested the creation of others, first on the sides of the nave and then on the deambulatory.

¹ An intricate writing by Geoffroy de Courlon might have led to believe that there was a roman tower anterior to the present cathedral. The text designates a tower which stood in front of the abbatial church of Saint-Pierre-le-Vif. The tower which was destroyed in 1268 was a contemporary of the great portal and of the still existing northern tower of which it would seem it reproduced the disposition.

This began in 1293 by the northern side-aisle. The four chapels of the southern side-aisles were built from 1305 to 1310.

About the same time, after having raised on the site of the first chapel that of Notre-Dame, the reconstruction of a new transept was started; but this work, interrupted at a few metres of the ground, was to remain in that state up to the end of the xvth century.

Archbishop Etienne Bécard de Penoul (1292-1309) contributed in all these enterprises. It is generally thought that under his episcopate also the construction of a roodloft was made, the delicately chiselled arches of which closed the entry of the choir. It was destroyed in the 18th century¹.

The generous prelate's liberality went as far as leaving in his will the necessary sum for the altering of the vaults of the two bays in the nave and to have placed windows in it similar to those made in the choir 80 years earlier². At the same time, the Chapter had all the windows in the nave changed, with the exception of those of the double western bay which had been opened a few years previously at the reconstruction of the tower, and of the parts of the nave which had fallen down.

The high altar was of that time. The old green

¹ A number of fragments have been collected in the lapidary Museum of the Officialty.

² « Item damus... mille ducentas libras turon, ad faciendum et construendum vitrearias duarum voltarum navis nostrae Senonensis ecclesiæ, a dexteris et a sinistris, ad modum et formam aliarum vitreariarum chori et capitis ejusdem ecclesiæ, solvendas... per vices et annos secundum quod continuo operabitur in eisdem vitreis faciendis. » (Archives de l'Yonne, G 698.)

marble table rested on a masonry pile and, in front on a small colonnade of stone. At the angles, joined by tringles meant to hang the curtains and tapestries, brass columns about 4 metres high were overhung by angels bearing chandeliers and the instruments of the Passion. A fifth column, commanded by a large goldsmith's cross, served to hang up the small turret which sheltered the *Holy Cup* above the famous altar-screen, the *Golden Table*, which dated from the 12th century, and the panels of which, set with old gems, represented in relief Christ surrounded with angels and evangelists, the Virgin, St. John, and the martyrdom of St. Stephen.

William de Broce dedicated it on october 22, 1332. On the previous day, he had consecrated eight of the new chapels.

Chapels of the deambulatory. — In 1341, two chapels were built at the side of the southern deambulatory. The nearest by the apse of the Notre-Dame chapel was founded by Pope Clement VI who had been an archbishop of Sens. Towards the end of the 14th century, Gile de Poissy founded the chapel of the northern deambulatory.

The stone tower. — Unfortunately, the building of the tower had had to be interrupted. Like its northern neighbour, it ends in a belfrey and a wooden roofing covered with lead, and scarcely goes beyond the pinion of the large nave. It is overhung by a campanile with a slate roofing covering the big clock.

III. — 15th AND 16th CENTURIES

The belfrey. — In spite of frequent consolidations the small belfrey which used to rise above the hip-roof, similarly to the Rheims belfrey, threatened ruin. It was brought down in 1379, and Henriet Girart, a master-carpenter at Châtillon, built, on the transept, a spire borne on a gallery of pinnacles. It was barely finished when it was struck by lightning on Sunday June 4, 1413. Three arch-butments which supported the base had to be rebuilt.

State of the building in the 15th century. When peace allowed at last urgent repairs to be thought of, the ravages caused by time had taken heartbreaking proportions. Inside, the unfinished southern cross-bar was a disgrace to the nave by its « wooden shed which darkened the church ».

Outside, the masonry of the Stone Tower, badly protected by the temporary shelters which had been got up there anyhow, was disaggregating; the terraces of the towers and of the northern side-aisle were drenched with rain; the arch-butments, in spite of their lead covering, were disjointed. In order to provide the necessary resources, the Chapter had made an appeal to every assistance : charters of pardon, collections made abroad by priests carriers of relics from the treasury, royal donations, gifts from the clergy and the faithful and particularly from archbishop Tristan de Salazar.

Southern cross-bar. — It was decided to begin with the termination of the southern cross-bar. In the

spring of 1490, a famous Parisian architect, Martin Chambiges, was called in. The works began on November 8. In 1495 the cross-bar was joined to the nave by the demolishing of the two arcades connected by a pair of twin columns¹ and of the corresponding « gutter » wall. In november 1497, the statue of Our Lady was set on the top of the pinion. The eight statues of the portal were sculpted by a « sculptor of images » of Auxerre, Pierre Gramain. The vaults were finished in 1498; the infillings of the windows and of the rose, in August 1499. On november 12, 1500, three Trojan glass-maker, Liévin Varin, Jehan Verrat and Baltazar Godon, made a bid for the stained-glass windows. The rosace was placed in June 1502; the side-windows, in the following month of december. The glass-makers received for their work 805 « livres »² 50 sols.

Northern cross-bar. — On october 7, 1500, even before the termination of the southern-cross-bar, the foundations of the right arm of the transept were begun. In april 1502, the masons pulled down the first bay of the Chapel of St. John, as the architect wished to

¹ The continuity of the arcades in the nave, without interruption until the transept, is not only shown by the remains of the pile (which was demolished in 1495), found by Viollet-le-Duc under the flagging. A mere inspection of the big pillars of the transept shows that the courses above the level of the capitals of the arcades are of a later construction. Moreover, fragments ornamented with mouldings evidently originating from the demolition at that place of the original « gutter » wall, may be seen above the vault, used in the construction of the transept walls.

² Note by the translator. — The « livre » was an old coin nearly equal to a franc, and containing twenty sous. In 1795 it was superseded by the franc. Originally, it was equivalent to a pound (weight) of silver.

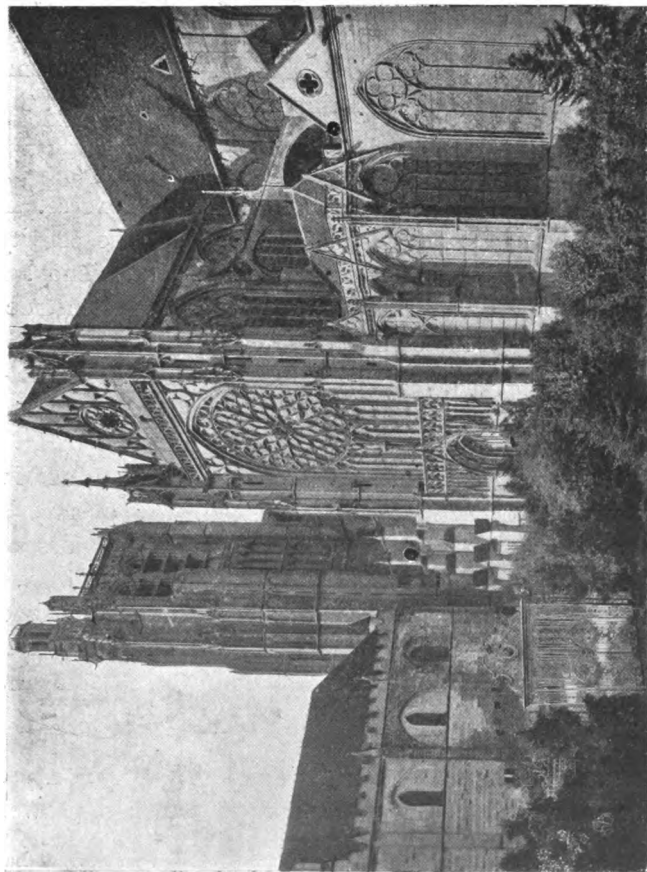


Photo Mon. Hist.

COURT OF THE ARCHIEPISCOPAL PALACE.

replace the semi-circular arch which forms the entry on the old transept¹. In 1503, Pierre Gramain was commissioned with the execution of the twenty-six small statues of the covings in accordance with the program established by one of the most learned members of the Chapter, M^e Philippe Hodoart, Dean of the Theological Faculty of Paris and founder of the college of Sens. Another image-maker, André Lecoq, made six large statues of stone from Bailly-near-Auxerre. In 1506, the construction reached the rose. The activity of the works slackened owing to the lack of funds.

Chambiges, who was then working at the construction of the portals of Beauvais, came to stimulate the work of Sens. In 1512, the frame was raised. The following year, the wall separating the cross-bar from the nave was pulled down.

On July 21, the masons finished the pinion, and in November everything was finished, the overseer's account was settled. In 1516 and 1517 the glass of the lateral windows was placed. It was the work of two Trojan artists living at Sens, Jean Hympe, father and son. The rose, a personal gift from Dean Gabriel Gouffier, a relation of Admiral Bonnivet, came a few years later.

Finishing of the Stone Tower. — As early as 1490, the cutting of the stones destined to crown the tower

¹ In truth, there remains in the northern cross-bar no trace of that transept of the 12th century, but since it existed on the southern part, the balance and harmony of the plan does not allow a doubt as to its existence. At the southern portal, Chambiges used the construction Cegunbin the xivth century which itself had spared part of the pillars of that of the 14th century. At the north, he did away with everything, since he had the foundations of the portal dug.

had begun. When the northern cross-bar was finished, in July 1517, the masons laid the first foundations at one of the angles of the top story. After long hesitations on the style to be adopted, the contract passed with Cardin Guérard and Nicholas Godinet who were to succeed each other as overseers, was approved on April 14, 1528. Cardin Guérard died in 1532 just when the tower was crowned with its balustrades with still flamboyant openings, marked with elegant gothic pinnacles.

The campanile of the Big clock. — His successor Godinet raised on the south west angle of the terrace the bold turret, daringly implanted out of perpendicular, meant to serve as a campanile to the old clock which

Les bourgeois de Sens m'ont fait faire
L'an M trois cens soixante seize¹.

If Guérard remained true to gothic traditions, Godinet was openly partisan of the new art, and his work was wholly conceived in the Renaissance style. The town contributed to the expenses for 300 livres², Cardinal Duprat's share was 1.200 livres. Unanimously agreed upon between the town and the Chapter on November 24, 1533, this construction was finished in 1534 and a colossal stone statue, made by the sculptor Jean Notin, representing the Savior bearing a cross, was then erected on the small cupola which surmounted it.

¹ Inscription on the clock in old French, meaning :

The Burghers of Sens have had made
The year M (thousand) three hundred seventy-six.

² The livre was an old coin nearly equal to a franc. In 1795, it was superseded by the franc.

The whole thing is gilt by the painter Jean Hympe who had already coloured the large armorial bearings and sculpted groups at the tympan of the bays of the belfry.

The bourdons. — It was decided as early as 1535 to build a belfrey to receive two enormous bells, and the Chapter had 120 oaks pulled down in the Forest du Petit Pas. In 1543, the *melting* of the bells was ready, but the war postponed it. It took place in 1560, under the care of a clever *melter* of Auxerre, Gaspard Mongin-Viard.

IV. — XVIIIth CENTURY

Decorations « à la Romaine » and Revolutionary Vandalism. — The religious quarrels which took place at the end of the 16th century took minds away from artistic thoughts for a long time. The 17th century was content to enjoy peacefully the work of its *predecessors*. But, from the beginning of the 18th century, a great infatuation for antiquity prevailed simultaneously with contempt for medieval masterpieces. In all gothic cathedrals, nothing else could be thought of but classical decorations, furniture « à la romaine » imitating more or less the pompous and unfortunate transformations undergone by the choir of Notre-Dame in Paris.

The Canons of Sens were unable to resist this tendency. After a survey occasioned by a law-suit, they asked that the stalls be remade, that the wrought iron railings of the 12th century be replaced, that the organ be changed in place, that the many archbishops tombs

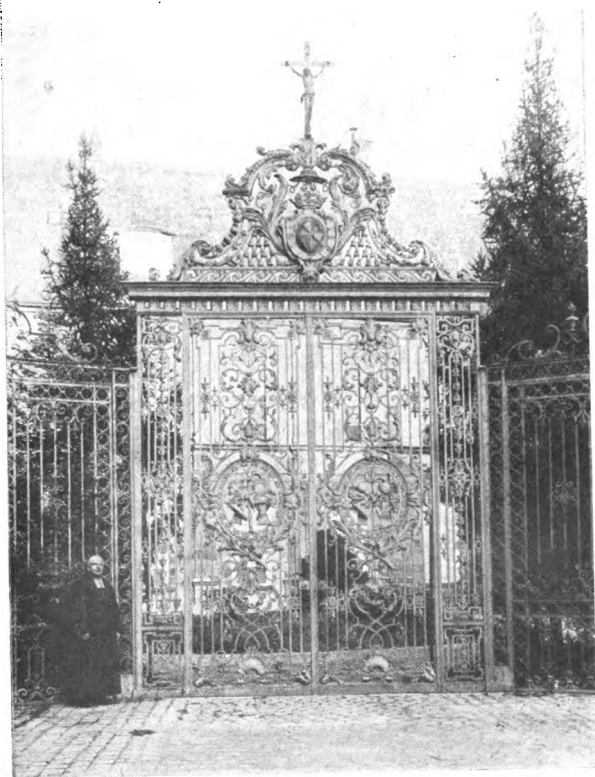


Photo by the author

**WROUGHT-IRON DOORS ERECTED IN 1762 BY CARDINAL DE LUYNES,
AT THE ENTRANCE OF THE CHOIR,
AT PRESENT IN THE GARDENS OF THE ARCHBISHOP'S PALACE.**

be done away with, that the rood screen of the 13th century be replaced, as it was judged « dreadful »; and finally that the high altar be replaced.

This program was carried out in about 1730. In 1739



Photo by the author.

CHARITY.

Statue forming part of the rood-loft by Joseph Hermand
(Sculpture museum of the Synodal palace.)

the altar consecrated by Pope Alexander III disappeared. In 1742, Servandoni erected the high altar with canopy, a pale imitation of the Altar of St Peter's Rome. In 1746, the treasury buildings were brought down; they were replaced by new vestries. In 1760, the entry of the choir was walled by two altars by Hermand

who called himself « Sculptor-Stukator Ordinary to the King of Poland », thus framing an iron-worked door, a gift from Cardinal de Luynes. In 1769, the pavement of the whole church was re-made and the numberless tombstones, so precious to history and art, were destroyed. In 1772, Hermand mutilated the apsidial chapel; he half blinded the central window to place the plaster screen forming the background to a group made of stucco of the martyrdom of St. Savinian. He coated the graceful sham arcades and the wall paintings with plaster panels alternating with pilasters. Finally, with the intention of harmonizing the whole thing, in 1767, Italian specialists whitewashed the entire cathedral from top to bottom. They were paid 5.000 livres for this shocking achievement.

Plans for reconstructing the large portal. — The campanile of the big clock had several times been struck by lightning and caused justified apprehensions. The architects had now and then called attention to the probable danger. Several projects were studied. Two in particular were submitted by a nephew of the architect of the Pantheon who signed : Soufflot the Roman. His suggestion was a dressing of the western portal which he would encase in a cold and bare façade, an imitation of that of St. Sulpice combined with the Greek-frontoned portico of the Pantheon.

Fortunately, the Chapter recoiled from such a monstrosity. Besides, however, minds were soon diverted from such cares by the tragic events of the Revolution.

The revolutionary work. — The cathedral had already been devastated by the executioners of the

decrees which proscribed all outward signs of feudality or which confiscated first jewelry then the brass in the bells and even the lead in the coffins. On Nov. 7, 1793, it also had to go through attacks by gangs of infuriated individuals calling themselves the revolutionary army. With hammers fixed to long sticks, they pulverized what they could not bring down of the statues and figures in the portals. The statue of St. Stephen who was represented wearing the Phrygian cap and carrying on his medieval Bible the inscription « Book of the Law », was spared, thanks to these testimonials to civism. The transept spire had been brought down, all the graves destroyed, the treasury had been plundered. In april 1794, part of the belfrey of the northern tower which had been stripped of its leaden coating, had to be demolished, as its frame, already rotting, was threatening with a big crash.

V. — THE RESTORATIONS OF THE 19th CENTURY

After this long turmoil which caused so many ruins, came the First Empire during which the old cathedral was separated from its episcopal see; it was in consequence a time of abandonment.

The two sieges which the town had to go through in 1814 were particularly disastrous to the old building. During the two bombardments of Feb. 10 and 11th and of April 3, it received countless and deep injuries. The roofs of the choir and of the transept, of the apse and side-aisles chapels were broken through by bullets; the stained glass-windows were riddled with shot and were especially damaged. The window « La Sybille »,

above the altar of Our Lady of Loretto Chapel was exploded through by a bullet, and there are still to be seen on the flagstones in the naves marks of the bivouac night-fires lighted by the « Cossacks » on Feb. 11 and April 10, with the wooden chairs found in the church.

With the Government of « Restoration » and the reinstatement of the archepiscopal See in 1821, a period of renewed life was at last opening. In 1827, architect Durand pointed out the urgency of rebuilding the 2 arch-butments of the choir, placing a roof above the casement of the transept, as the falling down of the spire had left a yawning gap, also the consolidation of the campanile of the big clock, the top-piece of which had had to be brought down in 1809. These works led up to 1836.

A new architect, Robelin, submitted in 1837 a great plan including the repair of the whole western facade and of the two towers, and the restoration of all the roofs. The execution of this program was finished in 1848, by the demolition of the belfrey made of a frame coated with lead which surmounted the northern tower, and by placing at the above story of the stone tower huge statues representing archbishops, sculpted by Maindron in a barbarian style, and of groupings made by the Sens artist Déligand.

In 1859, in spite of indignant protests, the architect, inspired by Viollet-le-Duc, began pulling down the chapels raised at the end of the 13th century on the side of the northern aisle. He restored the primitive wall with its sham arches and semi-circular windows ; but, in order to comply up to a certain extent with the needs of worship which demanded that the chapels be

preserved, he made these sham arches in open-work and built behind chapels in a severely criticized style.

The year 1863 brought the termination of the works in the Northern side aisle and the beginning of those which were meant to bring the same changes in the southern aisle. They went on until 1870.

From 1869 to 1876 the decoration of the 18th century disappeared : screens, gratings, wainscottings, pinnacles of the 16th century fastened to the pillars, were in succession done away with. Only the high altar of Servandoni was spared, and even then its demolition was more than once discussed. Guilhermy writes in 1877 : « It must be admitted that the general aspect has gained in beauty by some of the clearings which have been carried out, but more moderation and discrimination should however have been shown. »

From 1878 to 1900, thanks to the care of Cardinal Bernadou and of Mgr. Ardin, his successor, the restoration works were carried on. They had the Italian white-washing completely scraped off, the precious stained-glass windows consolidated, and they preserved the chapels of the deambulatory which it had been decided not to sacrifice to unity of style, very often a dangerous principle.

II

ARCHEOLOGICAL DESCRIPTION

I. — PLAN AND GENERAL OUTLOOK

The shape of the present cathedral is that of a latin cross. Its axe is perfectly rectilinear.

The nave and the choir, with their rounded apse are surrounded with a side aisle, interrupted by the cross-bars from the heightening of the transept during the 16th century. The transept portals stand out on the flanks of the building. Three chapels only were in existence at the origin : one in the axis of the apsis, the two others east of each crossbar ; fourteen came, at various times to be added.

The western facade is not any more homogeneous since the reconstructions necessitated by the disaster of 1268 took place. A solid wall joining the two towers and hiding the pinion of the big roof gives it a heavy aspect. But the whole is imposing with its high *Stone Tower*, surmounted with the daring campanile which is the greatest feature in its originality. Six doors, of which three in the large facade, open into the church.

Dimensions :

Total length : outside	122 mètres.
— inside	113 ^m ,50
Length of transept ; outside	55 ^m ,20
— inside	43 ^m ,20
Total width inside (with the chapels left out) .	27 ^m ,90
Width of the big nave (from axis to axis) . .	15 ^m ,25
— side aisles	6 ^m ,70
— transept	11 ^m ,90
— western facade	46 ^m ,74
Height of the leaden tower	42 ^m ,20
— stone tower terrace	66 ^m ,40
— campanile	11 ^m ,85
— big nave (under the vault) . .	24 ^m ,40
— southern transept	27 mètres.
— northern —	27 ^m ,50
— side aisles	12,10

II. — THE INTERIOR

Seen from the entry of the nave, the cathedral gives an impression of greatness. The purity of lines, the harmonious proportions, the simplicity of the decoration, the width of the naves profusely lighted are its principal features. A visitor, familiarized with the heightened naves of the 13th and 14th centuries, might at first be surprised by the proportions of that of Sens, whose width makes it seem less high. But if one bears in mind that the architect, daring enough to launch over this vast structure an ogival vault, the properties of which were only very imperfectly known, could not throw off entirely the roman formulas nor the fear of endangering the solidity of the building by the very fact of its height, one feels that praise is deserved by the artist capable of conceiving such a work. He has

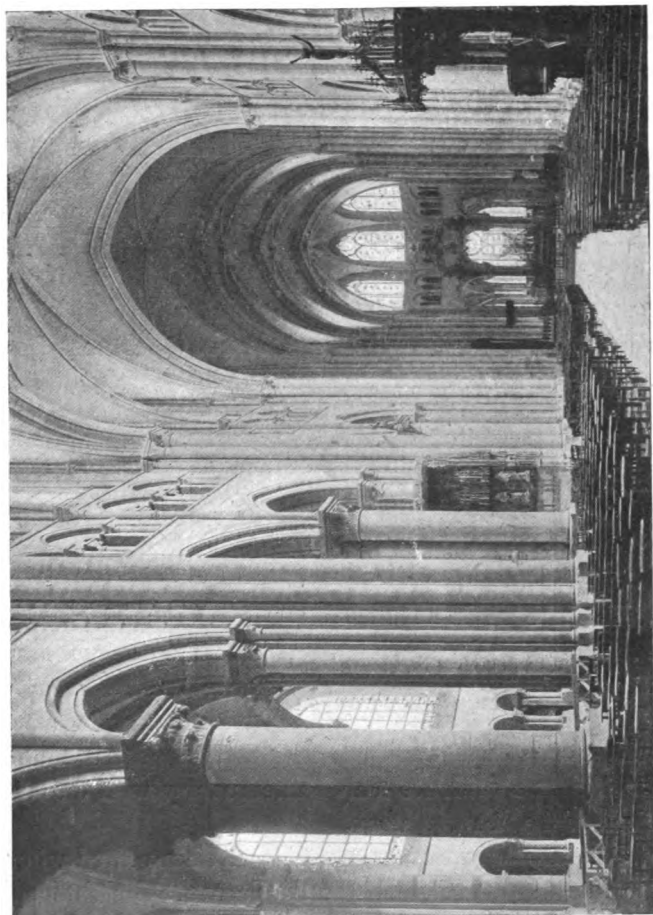


Photo Mon. Hist.

GENERAL VIEW. INTERIOR.

balanced it so perfectly that the vaults have in no way been deformed and that the pillars have resisted their enormous thrust without the slightest deviation.

Central structure. — The central structure is made of : 1° a simple bay covered with a sexpartite vault joined to the portal and stretched between the two towers ; 2° of three double bays with a sexpartite vault measuring an average of 13 metres long and a slightly bigger width ; 3° of the transept square made of an old double bay, the pillars and the intermediary binding-joint of which were destroyed when the cross-bars were erected ; 4° of the choir containing two double bays similar to that of the nave, also a semi-circle covered with a vault supported by eight ogive branches.

Vaults. — Strong binding joists in saw-file delimit the double bays. Their plane is flanked with two toruses.

The intermediary binding-joists, also the ogival arches, are made of three big juxtaposed toruses of equal caliber. The keystones inscribed in the width of these arches are ornamented with crowns of foliage. Their stylised palm-leaves dotted with trepanning, are still in the roman tradition, and testify that the mouldings of the vault are truly contemporary with the cornices of the deambulatory.

The early « formerets » nearly all disappeared when the lateral quarters of the vault were heightened. However, the first bay of the nave leaning against the western facade, has preserved its first curve-shaped vault. Its « formerets » leaning against the northern tower have not been repaired ; the summit of their

semi-circular arch is lower by 3^m,50 than the keystone.

Each lunette is a proof of the disappearance of the early « formerets ». There can still be seen in the proper place, surmounting a small column, the cornice which served as a summer to it. In the three lunettes of the apsis even segments of the primitive formeret still subsist, suddenly interrupted by the formeret of the 13th century

Supports. — The pillars bearing the large binding-joists and springings of the arches alternate with weaker pillars destined to the off-set binding-joists and they correspond logically with the arrangement of the vault.

The strong piles have a central cruciform nucleus with skew-backs, the angles of which remain clearly indicated. It is fortified with four strong columns accompanied with small columns engaged in the retiring angles. On the side of the nave, a cluster made of the column and of four small columns rises up to the beginning of the windows to receive the springings of the binding-joists and of the ogival arches together with the lower parts of the small columns destined for the formerets. The other parts of the pillar stop at the level of the springing of the arcades each of which is made of a double archivolt in tierce-point.

In the strong piles of the choir and of the apsis the column corresponding to the binding-joist in the choir and to the ogival branch in the apsis is replaced by a pilaster each side of which is decorated with a broad gorge between two small columns scarcely distinct from the whole mass.

Under the towers, the pillars have been strengthened with small columns in equal number with the binding-joists and the triple archivolted arcades.

The weaker pillars are formed with twin columns having marked foundation, joined in pairs on a single base and under the same abacus, which receives the arcades of the nave and the binding-joists of the side-aisles.

This disposition which is to be found also in the 1st bay of the nave in St. Rémi of Rheims and in the choir of St. Martin of Etampes, very harmoniously clears the view of the nave and breaks the monotony of the uniform pillars.

This is the most characteristic feature in St. Stephen of Sens reproduced in Canterbury by William of Sens.

From the platform of the abacus overhanging the nave rises a long and rather slender column placed on the wrong side and joined to the wall at irregular intervals by one or two — sometimes three — rings, having varied profiles. It reaches a capital, ill-proportioned to its support, which receives the intermediary binding-joist of the high vault.

On the southern part of the first bay of the nave, the twin columns were replaced, at the end of the 13th century, by a large cylindrical column, bearing half-columns on three sides, and on the nave sides a group of three half-sunk-in small columns.

The simple but sexpartite-vaulted bay leaning on the portal has no intermediary pillar. Its off-set binding joist is received on the northern side on a strong console ornamented with a muzzle.

Bases and capitals. — A single basement on an octogonal plan composes the foundation of the strong pillars and receives the square bases of each of the column shafts.

The bases are uniformly composed of two toruses separated by a clearly accentuated scotia. The evenly high lower torus is very much squashed down under the twin columns; it has an entasis proportionate with the size of the corresponding column. Claws stretch out to fill the angles of the bases.

The capitals, the height of which varies with the proportions of the columns, have a discreet ornamentation varied with large foliages and strong crochets. The profiles of the abacuses which are always square, are, here a cyma separated from two planes by fillets, and there a plane joined to a torus by a hollow moulding.

Triforium. — Above the arcades, a toric string-course marks the beginning of the triforium. It is made of arches in tierce point with toruses on the arris, borne on small columns on the wrong side. Those arches, which are disposed two by two above each arcade, each frame two secondary bays having simply chamfered 'arrisses, separated by a small column. The only exceptions to this arrangement, beautiful in its simplicity, are to be met in the two first bays of the nave. On the northern side the arcades of the twin bay are ornamented with a torus. On the southern side, the triforium which was reconstructed in the 13th century, aims to more elegance and the tympan of the arches is ornamented with a blind quadri-folium. The bays of the triforium formerly opened

directly under the roofing of the side aisles such as in Canterbury. They have been closed with plain stonework.

High windows. — A second toric band above the arches of the triforium underlines the beginning of the windows.

We have seen how these windows, which were primitively twin low and narrow bays, were transformed (those of the choir) towards 1230 (those of the nave) towards 1310. All are in sharp lancet, and their mullions, with no moulding whatever in the choir, divide them into two bays in a broken angle surmounted with a trefoil. The windows of the nave are different from those of the choir in that the former have trilobed bays.

Western wall. — Partly hidden by the organ and its tribune, the main part of the wall in which the great portal opens has been reconstructed after the disaster of 1268. Its decoration and the large window of the portal of that time. The large tierce-point openwork is divided into four bays by three mullions having fine small columns joined at the base by a balustrade opened into quatrifoliæ and at the summit by trefoil arches. The central mullion serves as a support to two broken arches which frame two trilobes and to a large rosace having eight lobes. This infilling was not meant originally to be closed by stained glasses.

Side aisles. — The primitive disposition has remained without alteration in several of the bays around the choir. The vault has remained everywhere, ex-

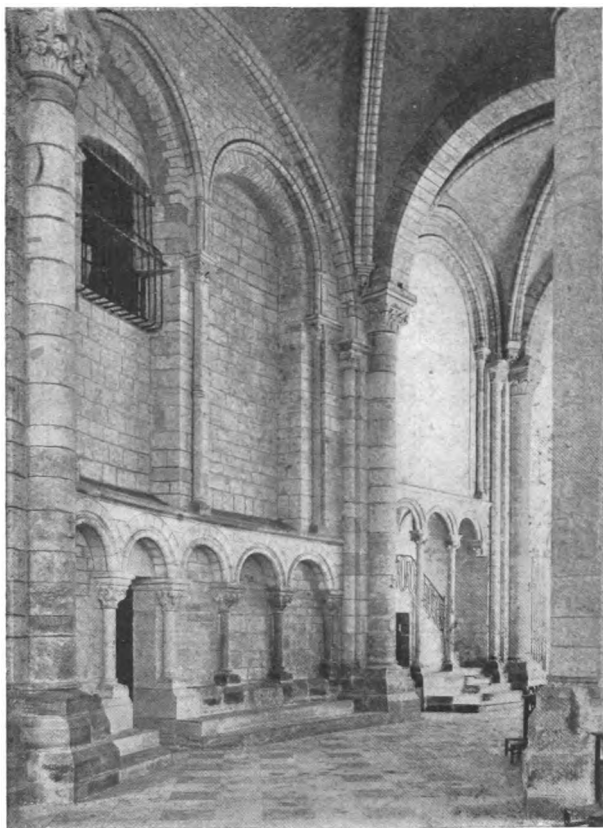


Photo Mon. Hist.

SOUTHERN DEAMBULATORY AND TREASURY STAIRS.

cept at the flank of the bays opened for the building of the chapels, and in the first three bays of the southern side-aisle rebuilt after the falling down of the tower.

This convex arch is maintained by ogival arches having as a profile an arris between two toruses with a little rosace at the key. The binding-joists and formerets are in semi-circular arches, whereas all the arcades opening on the central structure are in broken arcs; the binding-joist placed under the towers, because of the construction formed by the re-inforcing of the pillars and by their triple roll, are in tierce point.

The groins have no moulding; only the arrises have been chamfered. On the side of the central structure, the binding-joists and the ogival arches fall again, either on the inserted column of the pillars, and its two flanking small columns, or on the big abacus of the twin columns. On the outside wall, the pillars separating the bays are uniformly composed of an inserted column between two small columns. These bear the formerets whereas the column is reserved to the binding-joist. As to the branches of the ogives, no support has been provided for them in the pillar. To receive them, the architect has planted above the abacuses a console ornamented with one and sometimes two grimacing faces¹.

¹ This part, which seems to be an addition has sometimes led to think that the vault of ogives was applied afterwards. As it happens, modillions were at that time very frequently used as supports for mouldings. They may be found at Saint-Quiriace of Provins, at Donnemarie-en-Montois at Montargis, and even at Saint-Denis. The intermediary binding-joist of the first bay of the Sens nave also rests on a console. In addition to the fact that the rule attributing to each moulding a particular support was perhaps not defined then, the architect has probably wished not to shrink the side aisles by too complicated and projecting pillars.

n the bays of the apsis, the vault, which covers a curviline trapezoidal plan, shows the hesitation of the builder. The ogival branches converge towards the key of the winding lines; their length is uneven and their separation irregular.

Between the piles of the outside wall, a continuous stepping three steps serves as a base to the isolated small columns of a blind arcature. This semi-circular arcature, lined with a torus numbers three bays in the ordinary bays; the turning bays of the deambulatory have five of these and those occupied by the chapels of Sainte-Colombe and of the Sacred Heart must have had six. A moulded string-course tangent to the summit of this arcature underlines the beginning of large and high windows. They are framed in small columns, the height of which is divided by a ring and in a raised semi-circle. The northern bay of the apsis is lighted with two twin windows, reproduced, although walled, in the corresponding southern bay. A document, previous to the building of the chapel of Sainte-Colombe, proves that the bay it occupies nowadays was opened with three bays in tierce-point of unequal height.

The 13th century bays under the stone tower, reproduced, in the style of those days, the arcature and fenestration of the old bays. The arches, which are all trilobed are either semi-circular, or broken as is necessitated by the width of the panel which they cover.

As to the restitution made in the middle of the 19th century of the two side-aisles walls, it justifies the strong protests with which it was greeted. The architect was obliged to provide a slope, slight though it

may have been, to cover these chapels, so he resolved to raise the string course which, in the old bays, is tangent with the arcature. In the bare wall he let appear an unfortunate prop-arch, and by shortening the windows, their proportions became heavier.

Cross-bars. — Each of the cross-bars, raised towards 1500, comprises two bays, one longer than the other. The prismatically vaulted mouldings penetrating the piles, are higher than those of the nave. In the west, the arcades corresponding to the side-aisles of the nave have kept their semi-circular binding joist. The double arcade opening to the east on the deambulatory and the chapel was altered in the 14th century at the southern cross-bar. The arcature which covers the lower part of the wall behind the portals and in the adjoining bay is of the same dates.

Chambiges, who could not give these cross-bars a normal elevation in the building of his time, preferred the suppression of the story of the triforium and to prolong up to the point of the arcades the huge windows with which he lighted them. The infilling of these windows designs by clover-shaped and low arches, a double range of panels overhung with a spandrel with flamboyant openwork.

The master took care not to repeat an identical type in the infilling of the rosaces, a marvel of lightness and daring. That on the south (1499) has in the center a star with six rays; it measures with the lower openwork 18 metres height. The northern rosace (1516), 15 metres high is the development of a five petalled rose.

Chapels of the deambulatory¹. — *Of Saint John the Baptist.* — The open bay (1502-1506) on the cross-bar and on the deambulatory is sheltered by a vault and ornamented with ribbed mouldings and prismatical « liernes » showing an *Agnus Dei* at the key and at the four secondary keys emblems of the evangelists. It is lighted with four bay windows, partly blind with a flamboyant spandrel. The 12th century joist, less high than the preceding vault, binds the latter to a small apsis, vaulted in the shape of an oven-mouth surrounded with blind arcades identical to those of the deambulatory, and lighted with three semi-circular windows made in the thickness of the wall.

Of saint Thomas of Canterbury. — Was made about 1370 between two buttresses. Vault with toric ribs having arrises and foliated key. The window is divided by a central mullion bearing the springing of two drop archeseach framing a double trilobed bay under a trefoil inscribed within a curviline triangle. Its spandrel is furnished with a curviline diamond framing four trilobes arranged round a central quadrilobe.

Of Saint Columba. — It was built (1704-1710) on an oval plan with composite pilasters between which open five arched windows without mullions. The entablature bears a plaster cap, decorated with a glory and string courses; it was substituted to the stone vault which collapsed in 1723.

Of saint Savinien (apsidal chapel). — It was built towards 1230. It is composed of a bay and of a cantwise sanctuary covered with a vault having eight ogival branches joined by a fine foliated key. An elegant ornamental arcade, which was seriously mutilated in the 18th century, covers the spring of the walls. The drop arches, decorated at their springing by light leafy stems, are borne on a small receding colonnade placed on a bench which runs round the chapel. The profiles of the blind arcade, resembling ribs, have a

¹ Start at the Northern cross-bar to end by the southern one. The chapels of the nave are modern constructions.

tore with a protruding arris. A blind fenestration overhung by a quadrilobe fills the lateral walls of the bay; five windows of same design light the apse.

Of the Sacred Heart, formerly of N. D. of Loretto (1541-1556). — It has the same orientation as the axis of the cathedral, with a rounded apse; the vault has the shape of a flattened cap, it is decorated with sunk panels in the centre of which three medallions with foliage crowns frame hammered escutcheons. This vault rests on a denticulated cornice borne on pilasters having composite capital. Four large windows light the chapel; they are divided by mullions, some in four bays, the others in three.

Vestry and Treasury. — In one of the arcades of the twining bay which follows this chapel a spandrel ornamented with an *Agnus Dei*, a 12th century sculpture, shows the place of the original entrance of the vestry or « Lower Treasury ».

The next bay was altered in order to make in the 13th century a flight of steps leading to the « Upper Treasury » Hall, the blind arcade was raised and its small columns, resting on the foundations of the 12th century, are overhung with capitals having protruding crochets and polygonal abacuses. On the left, the arch comes down on a 12th century capital representing a hunter on horseback. On the right, it rests on a 13th century console figuring the bust of a bearded man. The lower door of the vestry with its fine iron braces, dates from the 12th century, that of the Treasury, rebuilt in 1747 is ornamented with 18th century ironwork marked with fleur-de-lis.

Chapels of sainte Apolline and of saint Martial. — They were built in 1341, between the 12th century buttresses. The vault has toric ribs with protruding fillets and leafy keys. The windows are large with four trilobed bays joined under two four-leaves ornament coming under a drop arch, and overhung by a spandrel having a larger four-leaves ornament.

Chapel of Our Lady (1295-1320). — It is made of a square bay opening on the southern cross-bar and on the deambulatory, and of a small polygonal apsis also opening on the deambulatory. The square bay is vaulted on toric ribbings with arrisses, and foliages key. On the wall is a trilobed ornamental arcade, the slender columns of which extend to a treble-bayed window of which they form the mullions. One of these bays is blinded by the buttress of the next portal; in the spandrel, a quadrilobe.

The small apsis is vaulted on six ogival branches radiating around a key, the medallion of which is of polychromatic wood and represents in relief the crowning of the Virgin. The sham arcade is continued in the periphery and forms a basement to the twin bays overhung by a trefoil. Two of these windows, which originally opened on the outside, are in open-work now since the chapel of Saint Martial was built.

Chapel of the Holy Cross¹. — It is a contemporary of the rebuilding of the « Stone tower » and of the two bays of the adjacent side-aisles. It has the same architectural characteristics : a trilobed arcade with foliated capitals having irregularly hexagonal abacuses ; the window is lancet-shaped, divided in two trilobed bays having a trefoil at the spandrel, framed in two sham windows with a single trilobed bay : the fenestration is blind and repeats the design of the window on each side of the chapel ; the vault is on an ogival transept having toric ribs ornamented with an arris and a large foliated key.

Capitals. — The many capitals of the pillars and the ornamental arcade on the side-aisles present a diversity of types and decoration which would justify a special study. Their execution seems to have taken place at two different times although very near

¹ Under the *stone tower*.

each other. The capitals of the deambulatory, of the triforium and of the arcades of the choir are to be attributed to about 1150; they are still in the roman tradition. Those of the nave are more uniform, their crochet are more projecting, their decoration are almost exclusively vegetable. They were undoubtedly carried out later, either in the last period, or even after the construction was finished, about 1180.



Photo by the author.

CAPITAL OF THE DEAMBULATORY.

Only three are adorned, but it is probable that the opening of the chapels destroyed a good number of them. One is to be seen on the ornamental arcade of the last northern bay of the deambulatory; it represents two figures digging the ground, and on the face, a man pruning a vine of which a woman is picking up the branches. The other, above the entrance of the vestry serves as a summer to the arcade of the treasury steps; a man on horse-back hunting a bird. Perhaps

both belonged to a calendar, the pruning of the vine meaning March, hunting, the month of May.

A third rises above the small column of the first twin bay in the triforium, at the entrance of the choir, northern side. Three of the sides are sculpted : in front, the Virgin presenting the Child Jesus at the Temple, and old Simeon receiving Him ; behind the Virgin on one of the other sides, St. Joseph carrying the doves



Photo by the author.

CAPITAL OF THE DEAMBULATORY.

of the ritual offering ; on the other side, the angels enjoining the three Wise Men, during their sleep, not to return to Herod.

One of the capitals of the ornamental arcade of the second bay in the northern side-aisle, presents on each side a head emerging from the foliage ; in front a woman's head ; on the sides, beasts figures.

A number of capitals either reproduce entwined monsters, so usual in Roman art, or groups of real or

chimeric animals inspired from oriental textile fabrics. Confronting griffins and lions, winged lizards and grimacing monsters alternate with spread eagles, doves leaning on an ear of maize, sparrows pecking at corn. The finest in the series are to be seen on the binding-joists of the northern deambulatory; on one, two lions, each grasping a goat; on another, winged monocephalous dragons with entwined serpents' tails devouring a small figure with bristling hair.

The design of the greatest number is foliage and fruit, either emerging from monsters' jaws, or wound together with pearl braid; the whole is delicately chiselled and harmoniously disposed, every capital having its special character.

III. — EXTERIOR

The Apse. — Before the addition of the numerous chapels which has destroyed its unity, the outside of the church must have presented a severe but harmonious outlook. Around the circular apsis, the side aisles described a concentric enclosure solely interrupted, in the axis, by the small apsis of the Saint-Savinien chapel.

The very high and sloping pinion rests directly on the cornice of the gutter wall; it was originally covered with varnished and polychromatic tiles, ornamented with geometrical designs. There still remain many fragments of these on the southern slope of the roofing of the nave.

The cornice, ornamented with a line of round mouldings interrupted at intervals between two toruses

is maintained by the small arches of a Lombard band resting on modillions with grimacing heads. In certain bays, especially in the second one of the choir on the southern side, the semi-circular arches, ornamented with round mouldings of the sham arcades covering the gutter wall between the extrados of the old groins

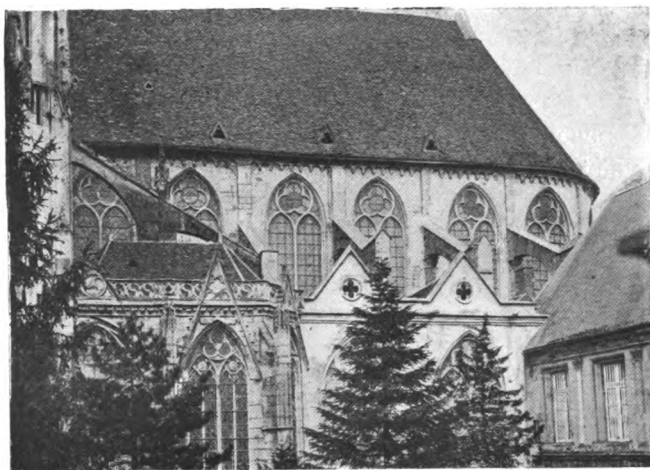


Photo by the author.

EXTERIOR OF THE CHOIR. SOUTHERN SIDE.

and the cornice, are still to be clearly seen, although they are somewhat lost in the masonry since the alterations of the vaults and windows.

The arch-butments, which were added afterwards, but before the end of the 12th century, are devoid of any ornamentation. They are maintained by polygonal pilasters with beautiful leafy capitals, and are joined to the small relief of the Lombard band. The arch-butments and pillars are repeated identically at every pillar

whether the latter is strong or not, the architect having taken more care of their decorative outlook than of their usefulness.

At the lower division, the pinions of the 14th century chapels perforated in quadrilobes, and the flamboyant balustrade reconstructed above the chapel of Our Lady, when the cross-bar was built, completely transformed the primitive outlook of the building. It is still to be found again with certain bays north of the deambulatory; the wall, built with cemented rubble-stones is opened only by the bays of the windows and ends in a simple cornice, showing corbels with various figures.

The small apsis of the chapel of Saint-John, equally constructed in small irregular cemented stone-draughting, repeats the same disposition.

Northern cross-bar and Portal of Abraham (1503-1513). — This magnificent facade is framed in two huge pillars covered with shrines, gables, and crossettes and ending by an octogonal terrace with a trilobed balustrade.

The door is divided by a pier, with a canopy opened with flamboyant fenestration, and opens under a deep archivolt in tiercepoint. At the tympan seven shrines are placed in rows one above the other with their socles and canopies. All are empty, as those of the splays and of the pillars. At the second coving seven headless statues represent the twelve tribes of Israel. At the third, fourteen small sitting statues represent prophets alternating with sibyls. Finally, a garland of irregular trilobed arches with intermediary pendentives ending in small figures, standing in relief on a series of prisma-

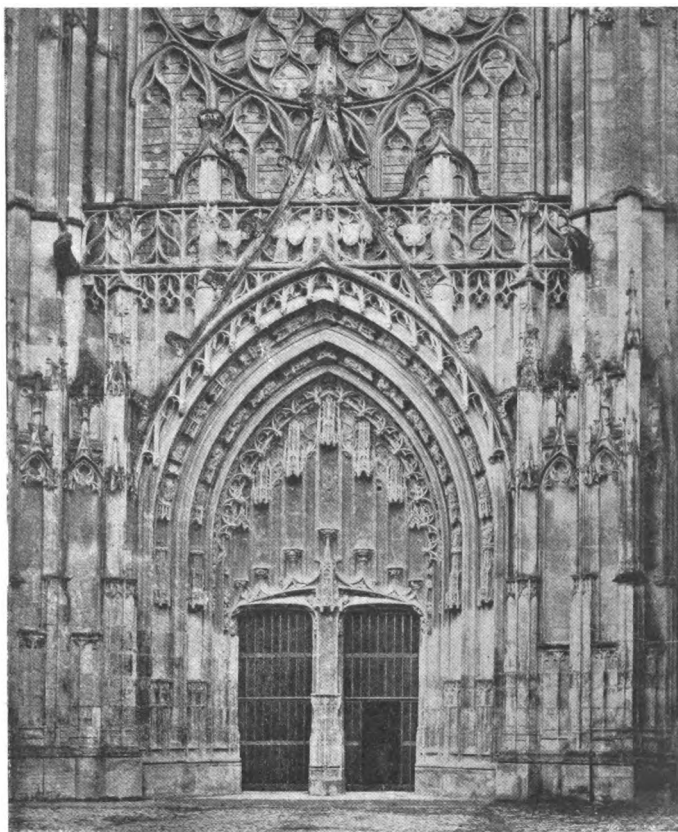


Photo Mon. Hist.

PORTAL OF THE NORTHERN TRANSEPT, CALLED ABRAHAM'S PORTAL.

tical mouldings, fastens itself to the intrados. The open-worked gable with hammered knobs bears a base as a finial; it overhangs a flamboyant balustrade divided by two spires forming socles.

The large rosace commences at the level of this balustrade. The intrados of its tierce-pointed arc is also enriched with a trilobed arcade bearing ornamented pendentives. On the upper balustrade, the panels with vases and volutes divided by small pilasters in Renaissance style, indicate a more advanced period.

A rose occupies the center of the pinion. The four leaves ornament opened at its centre is surrounded with fleurons and trilobes. A fine arcade, trilobed in open-work, with a fleuronnée crest joins the crocheted rampants to two small spires. On the point, a modern statue of Patriarch Abraham stands out.

The Fabric House ¹ with its two stories of pilasters, the lower one made of four vaulted ribbed bays adjoins this portal.

The Nave. — The exterior of the nave repeats the disposition of the Choir and of the apse. However the archbutments are cast up with fleurons. Finally if the billeted and modillioned cornice continues up to the tower, the small semi-circular arches of the lombard band appear no more except in the three last western bays the achievement of which was doubtless of a later date. The walls of the side-aisles, which are crowned with a balustrade and opened with large bays, as also the low chapels are of the 19th century.

¹ The Chapter had the ground-floor built in 1517 in order to shelter the Cathedral's « library ». The story was erected later, in 1543.

Saint-Denis Gate. — A small portal with stairway turret (1st third of 14th Century) occupies the bay near the North tower. Three niches with slender pillarets,

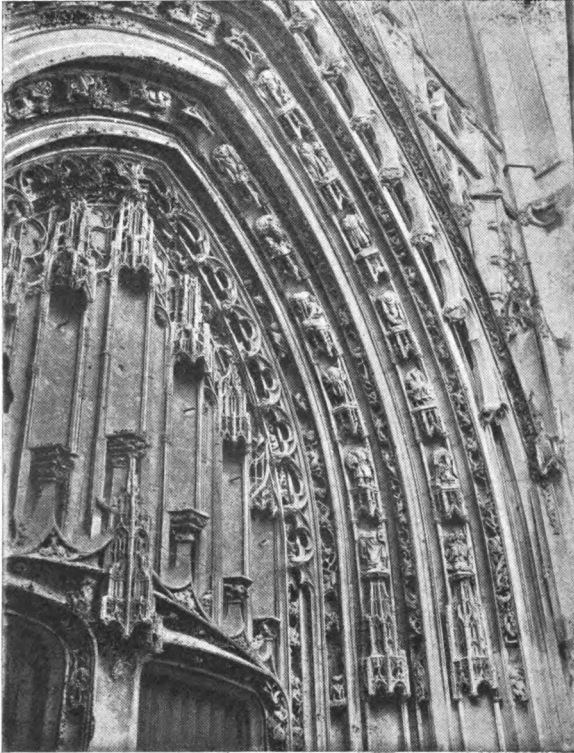


Photo by the author.

ABRAHAM'S PORTAL COVINGS.

clover-shaped arches and gables adorned with flowers open in the splays above a moulded stylobate. The tierce-point spandrel is bare. It stands between two

coverings peopled with little angels carrying tapers, incense-burners and wreaths, the whole of a pretty animation and beautifully expressed. The gable adorned with three trefoils is inscribed in the running band of the upper terrace and accompanied by blind quadrilobes, water-spouts and little spires.

West facade. — It is divided into three parts vertically by four powerful buttresses which shoulder the two towers. This facade is likewise divided, horizontally, by bands ornamented with foliage. They correspond to the levels of the two chapels superimposed to the aisles and occupy the interior of each of the towers.

The Northern tower, called « The leaden tower » (1180-1200). All that remains is the original facade erected at the end of the 12th Century. At the lower level there opens a portal with triple archivolt with drop arch surmounted by a sham arcade of four bays which are blind and with trilobated semi-circular arches charged with billets and foliage. The capitals of the pillarlets carry jutting crochets, indicating a period very close to the 13th Century. The second level delimited by a cornice with foliage is adorned to the west and north with three great lancets in tierce-point with toric moulds separated by sheafs of pillarlets. Only the middle arcade bigger than its neighbours, has a bay window.

Above a billeted cornice supported by modillions and corbeled on the pilaster strips of which the cornice rounds off the contours¹. This cornice marks the rise

¹ The same treatment is found at Saint-Denis and at Champeaux.

of the third level. Upon its three faces are superimposed 1st a blind arcade, semi-circular of the same style as that of the side-aisles; 2nd a gallery, blind upon the pilasters, opened on the faces of the tower and communicating by a high and narrow bay window with the large inner hall vaulted upon an ogived window; 3rd a high blind arcade whose trilobed trefoil arch ornamented with foliage rests upon twin pillarets, which in turn rest on little personages walking upon lions.

The first courses of the upper level, never finished, appear above the trilobed balustrade crowning the tower. Until 1848 they were covered with a timber belfry having large trilobed dormer windows and surmounted by a pyramidal roof, the whole covered with lead and rising to 25 metres above the present platform.

Central part. — The lower level which has survived the falling in of 1268 is entirely occupied by the vast tierce-point portal accompanied by two medallions in the jambs. A foliated cornice serves as basement for the immense window opening on the second level. A central mullion receiving the springing of the arches divides into two bays which are symmetrical and each divided into three lancets of uneven height and surmounted by a six lobe rose, the spandrel of which carries an eight lobe rosace. The slenderness of its mullions contrasts with the vigorous lines of the lead tower.

At the last level, behind a trilobed balustraded passage, a small rose with six rays also trilobed and with a central fourleaved ornament, close to two trilobed arcades, gives light to the great roof.

At the summit, three large arcades shelter some

modern statues and are crowned with a balustrade surmounted by a colossal cross.

Stone tower. — Above the niches which prolong as far as the pilasters the decoration of the drop arched portal, is delineated the silhouette of the equestrian statue of King Philip VI. The band comprised between the two foliated cordons surmounting this portal was formerly adorned with a blind arcade.

The first level is opened to the west and south by a vast window of the same type as the central one.

Above, resting on a foliated cornice, a gallery with trefoil drop arches covers the three faces of the tower. At the centre a high lancet lights the lower vaulted hall. This gallery is repeated at the upper range forming five niches upon the west and south faces.

Some colossal statues of a deplorable taste have been placed in these niches in 1848 together with the figures of Christ and angels stuck on the summit of the gable and of the Lead Tower.

The tower here is detached from the mass of the portal. The lower half dates from the 14th century and the rest from the beginning of the 16th. Upon each face the tower has windows consisting of two high twin bays with a triple range of archivolts ornamented with curled foliage. Each bay, on the south and west sides, is surmounted by a huge escutcheon sided by supports. These modern escutcheons are replicas of those mutilated under the Revolution. On the west side they bear the coats of arms of the Sens Church and of Archbishop Tristan de Salazar, and on the south those of the King and of Cardinal Duprat.

A balustrade with flamboyant openings and pierced with crosset and fleuron needles borders the terrace.

Campanile : 1534. — On the southwest buttress rises the octagonal lantern enclosing the clock and resting upon a moulded corbel. Its first level is surrounded by a gallery with a balustrade with pillars in the form of buttresses with small arch-butments and water-spouts. On the second level there are eight semi-circular bays upon pilasters shouldered with buttresses and arch-butments and supporting a vault of eight ribs. The upper terrace, which, since 1845 is surrounded by a balustrade, used to be surmounted by another level with a small dome upon which stood a colossal statue.

Iconography of the Portals. — Although frightfully mutilated in 1793, the Central Portal and the north tower present a capital interest from the point of view of gothic sculpture history, of which, it is believed, they are the oldest specimen.

Central Portal. — The rich sculptural decoration of this portal of majestic proportions covered completely the spandrel supported by a pier, the wide splays and the five ranks of covings.

The three sides of the pier, above the stylobate, were enlivened with scenes treated in low-relief (1); all that remains is a personage tramping grapes in a tub and another halfnaked which probably was part of a group of the stoning of saint Stephen. Higher up, on a dais with pillarets sheltering formerly a scene now disappeared (2), a magnificent statue of saint Stephen (3) in deacon's garments, carrying the gospel, the only one spared by the revolutionary hammer. This statue, rightly admired for the suppleness of the draperies and the nobleness of expression, recalls the Roman

tradition owing to the fineness of the folds, by the arrangement of the hair falling in symmetrical curls, by the manner in which the feet rest on an inclined plane. It stands as a

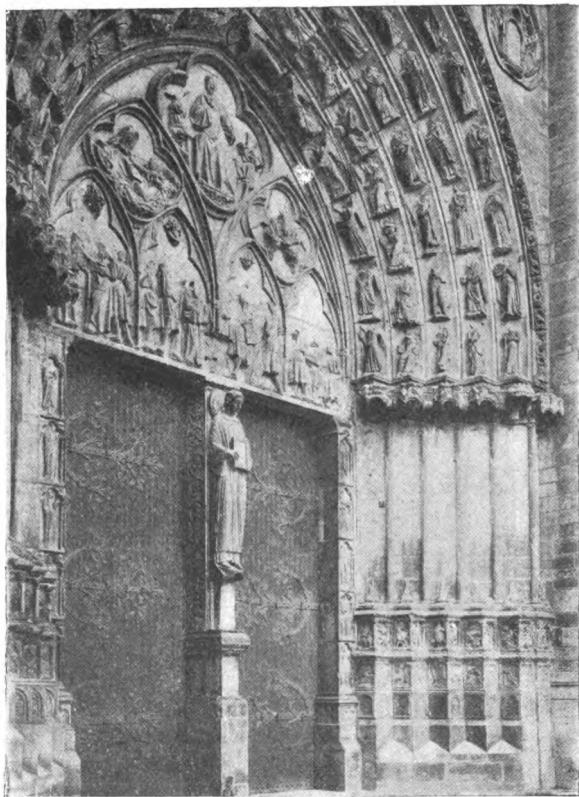


Photo by the author.

GRAND PORTAL.

unique document of the beginnings of gothic sculpture, and marks the transition between the sculptures of Chartres, Bourges, St. Loup-de-Naud, and Etamps, and the gothic statuary of Paris, Amiens and Laon.

. Upon the two sides of the pier, foliage and vines, peopled with human and animal figures, are chiselled with a marvellous art.

At the right feet of the door, whose leaves are modern, five little trilobed arcades shelter (4) the Wise and (5) the Foolish Virgins.

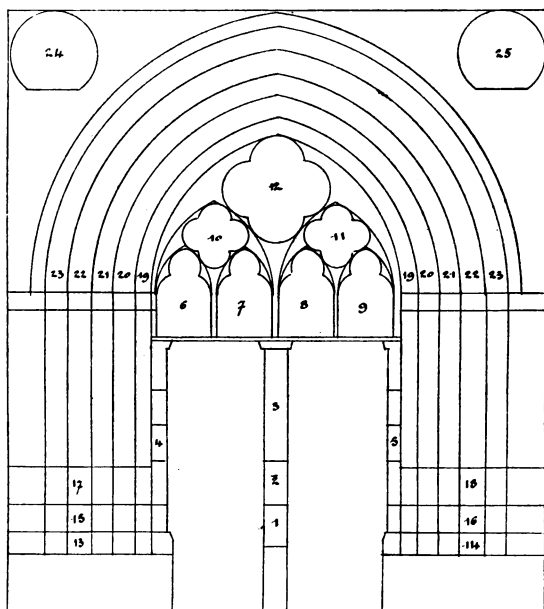


DIAGRAM. PLAN OF THE MOTIVES OF THE LARGE PORTAL.

The original spandrel, doubtlessly broken in 1268, was replaced toward the end of the 13th Century. It is supposed to have represented the Christ of the Last Judgment, as is the case on the Portal of the Cathedral of Auxerre where the Virgins of the parable are disposed as at Sens. The present spandrel contains, within the vaults and quadrilobes of a Gothic fenestration, scenes from the life of saint Stephen : (6)

his preaching; (7) his expulsion from the Synagogue; (8) his stoning; (9), Saul keeping the executioner's clothes; (10) the lion and the eagle, symbolizing his virtues, watching over the martyr's body; (11) his soul gathered by the angels; (12) Christ surrounded by the angels and receiving him in the Glory.

The splays and covings form a frame to this sumptuous scene.

AT THE BASE three low-relief registers are storied, ornamenting the faces of five projections which correspond to the upper niches.

On the lower row (13 and 14) are geometrical rosaces of various forms, restored in 1876 after the originals.

The other two ranges each comprise small representations in low-relief on either side of the door. They present an abridgment of that symbolic encyclopaedia, synthetising the whole of the theological science, which the image makers of cathedrals then loved to represent.

To the left (15), in a series of pearled frames, a sequel of real or legendary animals is shown. They are, from left to right, a gigantic bird; a seated donkey which recalls the « Donkey playing the hurdy-gurdy » of Chartres; a man taming a lion; a swan; a lion; a bear starting against a man; a camel; an ostrich carrying a child; a griffon; a basilic; an elephant carrying a crenelated tower, and finally the legendary sciopode, that man lying on his back and sheltering himself under his only and enormous foot by way of a sunshade, typifying the mysteries of the Orient.

Animals often symbolize virtues and vices. One perhaps should only see here the *Mirror of Nature* evoking the varieties of beings that were created and recalling the geography of the universe.

On the same plan to the left (19) come similar reliefs undecipherable on account of the desaggregation of the stone, which represent, from left to right, a man borne on a dolphin, a syren; fights, drinkers, the personification of Charity pressing an infant to her breast. Here is seen the *Moral Mirror* recalling the struggle between vice and virtue.

Separated from the preceding by a moulded cordon richly ornamented with palms, the Third Panel represents the same number of low-reliefs, framed this time with pillarets whose base with claws and the square abacus capital still point to the finishing 12th century.

To the left (17) is the *Mirror of Science* personified by the liberal arts. As the Trivium and the Quadrivium completed by Philosophy were not sufficient to fill the twelve panels, four bearded personages were added, reading rolls of parchment and representing, it is believed, the most famous philosophers and the lower sciences.

From left to right, Aristotle and Plato, Grammar, Rhetoric, Dialectics girded by a serpent; Arithmetic, Geometry, Astronomy, Music, Philosophy on the bottom border of her robe the letter Π is repeated, on the collar Θ which recall the two branches: Theory and Practice, of the Queen of Sciences. Lastly two personages that are supposed to be Medicine and Alchemy.

To the right (18) the *Moral Mirror* is continued by the works of the months. Their cycle is represented from left to right by Janus; an old man warming himself; the cutting of the vine; the sower; the hunt; hay-making; the gathering of the crop (harvest); the threshing of wheat; the vintage, the wine-gathering; the gathering of the acorns; the killing of the hog.



Photo N. D.

THE PIER OF THE GREAT
PORTAL. ST. STEPHEN.

Only a few debris of the supports of the twelve Statues of the Apostles remain, forming a whole with the columns, the capitals of which are sheltered under the crenelated dais.

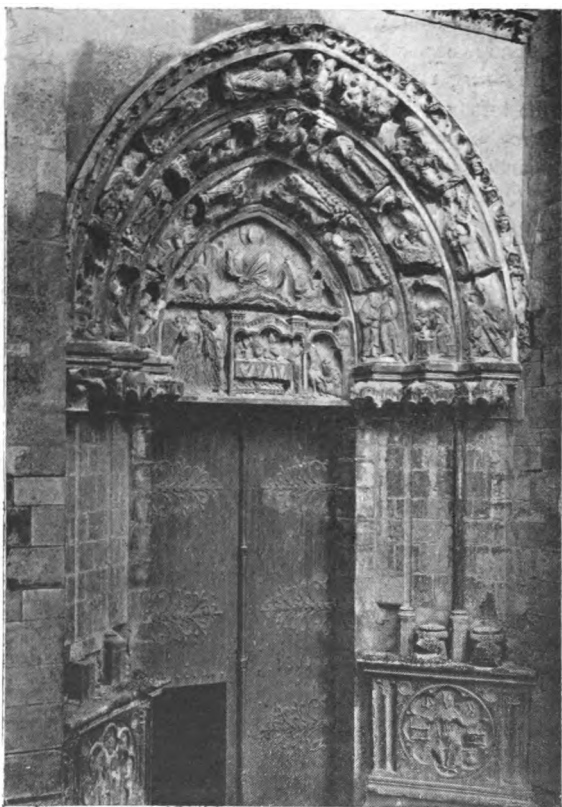


Photo by the author

WESTERN FAÇADE. ST. JOHN'S PORTAL.

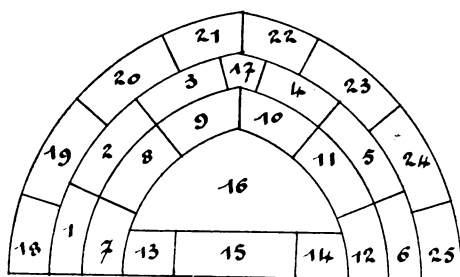
The five rows of the shallow coving are peopled with 70 fine statues, measuring about 1,20 m. in height. They are all headless, but the gracefulness of the movements, the

long folds of their long robes and, in some of them, the crossed legs so characteristic of the Roman tradition, testify to their being contemporary and of the same art as the Saint Stephen of the trummel and the Virgins' faces.

At the first inner coving (19), twelve angels with open wings carry tapers, incense-burners, books and wreaths.

At the second (20) 14 seated figures, robed in long dalmatics are holding books and palms.

In the third (21), 14 personages standing, warriors leaning on great shields and martyrs carrying palms and wreaths.



SCHEMA OF THE VAULTS OF THE ST. JOHN'S PORTAL.

In the fourth (22) 14 figures standing, draped in mantles, are holding streamers, open books and vases.

In the fifth (23) 16 statues of females dressed with long tunics ornamented with rich orfries or mantles, each carrying a dish decked with flowers and foliage, where is recognized the figuring of virtues.

Finally the two great medallions placed in the reveal above the archivolt complete the sense of the Parable of the Virgins. On the side of the wise Virgins (24) the celestial city opens large its doors; on the threshold, the groom welcomes the faithful virgins. On the side of the Foolish Virgins (25) the door is closed.

Saint John's Portal (Northern Tower) (End of the 12th century). — The splaying is ornamented with a base decorated

with an eight-lobed medallion framed by the pillarets with foliated capitals. On the left a dishevelled female, seated on a coffer, is leaning on it convulsively in order to keep it



Photo by the author.

VAULTS OF THE ST. JOHN'S PORTAL.

closed; above is engraven the word **AVARICIA**. On the right, a crowned female, **LARGITAS**, seated between two vases of flowers and two suspended wreaths, is holding an open casket in each hand.

Above, on either side, niches surmounted by a crenelated dais shelter three column-statues. They are said to represent, on one side, three prophets, on the other a king, a



Photo by the author.

VAULTS OF THE ST. JOHN'S PORTAL.

queen and their daughter. All that remains are the little pillars that separate the niches and two supports sculptured with a beast and a marmouset upon which rested the statues.

The panel and its triple tierce-point archvaul, wreathed with a band of foliage finely chiselled represent the history of St John the Baptist.

(1) Apparition of the Archangel Gabriel to Zachariah; (2) Meeting of Zachariah and Elizabeth; (3) John's conception; (4) Visitation; (5) John's birth; (6) Child's bath; (7) Elizabeth is asked to give him a name; (8) Zachariah writes : « He shall be called John »; (9) John's Circumcision; (10) He baptises; (11) His predication; (12) Visit of John's disciples to the Saviour; (13) Christ's baptism; (14) John's beheading; (15) Herod's festin, Salome brings in John's head; (16) Christ surrounded by angels carrying wreaths receives the martyr; (17) bust of an angel.

The scenes of the outer archivolts recall the legend of the relics of Saint John; (18) Julian causes the tomb to be profaned; (19) the bones are burnt, the faithful of Sebaste gather them; (20) Valentins wants Saint John's head brought to his palace; the horses refuse to advance; (21) Saint John reveals to Monk Marcel the spot where are hidden his relics; (22) Finding of the relics; (23) Theodosius' victory over the Tyrant; (24) Treodosius brings the relics to Constantinople; (25) a church dedicated to Saint John is built there.

Portal of the stone tower. — The sculptures of this portal date from the end of the 13th Century. Surmounting a moulded base, an elegant arcade covers the splays of the door as well as the whole wall between the buttresses. Each trefoiled arcade is surmounted by a crocheted gable whosespandrel is trilobed, and frames a delicious statuette in demi-relief, which unfortunately lacks the head and represents a prophet. Niches with all their projecting parts gone formerly surmounted this arcade and doubtlessly sheltered the statues of the Kings of Juda, ancestors of the Virgin.

The four scenes of the spandrel, framed in a double tierce-point coving, represent : *on the lower range*, from left to right, 1st, the Virgin's death, 2nd, her burial; 3rd the Assumption; *above*, the crowning of the Virgin.

Moses Portal (1490 to 1500). The portal of the south cross-bar more sober than that of the north is yet of a remarkable breadth and decoration. It is flanked by two enormous buttresses serving as stairway turrets, terminating with elegant spires strewn with fleurs-de-lis and the

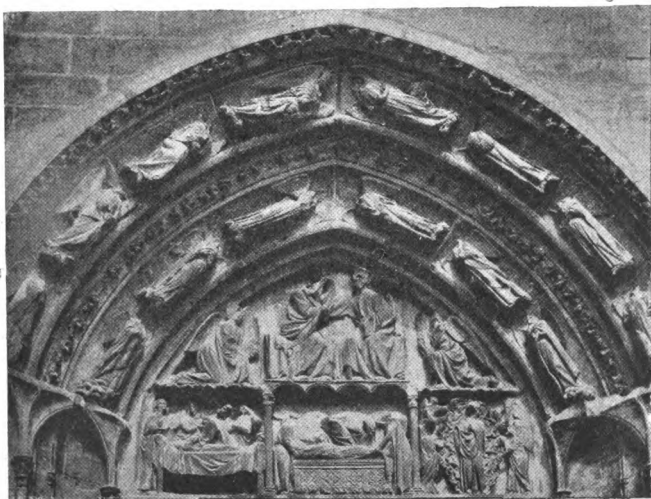


Photo Lefèvre-Pontalis.

WESTERN FAÇADE. SPANDREL OF NOTRE-DAME PORTAL.

hermins of Louis XII and Ann of Brittany. A royal crown surrounds the apex below the terminal knob.

The door splay is, as the two arcades on either side, vestiges of the construction started and then abandoned in the first half of the 14th Century. The door has only one low elliptical bay with, on either side, gorgierins set with foliage garlands. The five niches of the spandrel in the form of flamboyant days, as also the covings, are the work of the end of 14th Century.

These covings bear a great resemblance to those of the north portal : the first, with its trilobes in lacework; the

second, adorned with branches full of grapes; the third, embellished with groups separated by several openworks; the fourth, festooned in trilobed arches with pendentives.

The eight groups have been horribly mutilated, but some episodes of the Holy Virgin can still be recognized, which are, beginning from the bottom on the right, the Annunciation, the Visitation, the Nativity, the Announcement to the Shepherds, the Adoration of the Wise Men, the Circumcision, the Flight into Egypt.

The door gable, emerging from a trilobed arcade which decks the solid part of the wall, surpasses the flamboyant balustrade by a gallery. It is surmounted by a modern statue of Moses.

A second balustrade unites the two turrets at the springing of the gable; which is adorned with a trilobed, blind arcade, in the middle of which are a rose of eight blind rays and a four-leaved ornament with an opening in the centre. A modern statue of the Holy Virgin dominates the top of the gable.

III

DECORATION OF THE INTERIOR

I. — SCULPTURES

The main altar, erected in 1742 by architect Servandoni, is of Alep Creccia. The jasper table is that of the 14th Century altar. The baldaquin with the valances bearing the coat of arms of Archbishop Languet de Gergy is supported by four Rance marble pillars which came from the « Place des Victoires » in Paris.

Salazar altar. — A high stone reredos addorsed to the third pillar, on the north side of the nave, and having finely sculptured dais, is the last vestige of the chapel erected from 1500 to 1515 by archbishop Tristan de Salazar to the memory of his parents John de Salazar and Marguerite de la Trémoille. The escutcheons on the lambrequin and on the beautiful wooden doors opening on the sides were broken at the same time as the black marble dais resting on four small pillarets which surmounted the kneeling statue of the deceased. The stars and the leaves of the Salazar shield as well as the initials I. M. can still be seen, repeated as decorative motives. In the niches with flamboyant pinnacles, two marble statues of the Holy Virgin and of St. Stephen belong to the Renaissance school. The

third, in stone, represents St. Savinian and is still of the Gothic tradition.

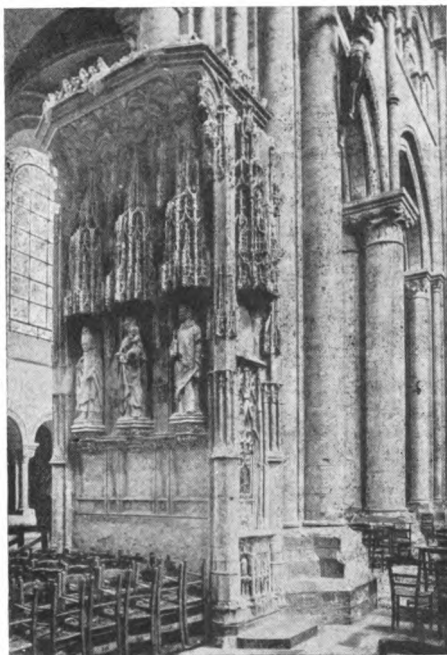


Photo by the author.

REMAINS OF THE MONUMENT ERECTED BY ARCHBISHOP TRISTAN
DE SALAZAR TO THE MEMORY OF HIS PARENTS.

Statue of St. Thomas of Canterbury. — Under an arcade of the third bay of the north deambulatory, a stone statue (end of 12th Century), represents a dais originally supported by two little columns. This statue was discovered in 1897, in a wall of a house near the Cathedral, where, tradition had it, St. Thomas of Canterbury had lived during his stay at Sens.

Dauphin's Mausoleum. — Since 1852, the funeral monument erected by King Louis XV to his son, the



Photo by the author.

MAUSOLEUM OF THE DAUPHIN, FATHER OF LOUIS XVI.

Dauphin, who died in 1765, and to the Dauphine Marie-Josèphe of Saxe, who died in 1767, was transferred into the chapel of St. Colombe, at the north of the apsis. This mausoleum is the work of Guillaume Coustou and

had been erected in 1777 on the tomb of the princes in the centre of the choir. It was saved during the Revolution by architect Person who caused it to disappear, and was again put together in 1814. It was conceived in the taste of the 18th century and presents two allegoric groups on each side of a cenotaph surmounted by two urns, with, on either face, the epitaphs composed by Cardinal de Luynes, a friend of the Dauphin. One of these groups represents Immortality and Religion with the Genius of Sciences and Arts at their feet; the other, the Genius of Hymen between a lad, representing conjugal love, and Time covering the urns with a veil.

Tomb of Cardinal Antoine Duprat. — The same chapel shelters four alabaster low-reliefs of great value. It is all that remains, together with the very mutilated lying figure, of the somptuous mausoleum of Francis I minister.

The two great low-reliefs represent the legate's entry in Paris and the enthronisation of the archbishop, the small ones, a sitting of the chancellery and the Council of the Province of Sens held in Paris in 1532.

The tomb of the Brothers du Perron (same chapel). — As that of Duprat, the monument erected in 1636, by the Bishop of Angouleme to his two uncles Cardinal Jacques du Perron, and the archbishop Jean du Perron, has been destroyed. It consisted of an entablature borne by three groups of twin columns and sheltering an urn between two weeping angels. On the platform were the two kneeling statues

of the cardinal grand almoner, to be recognized by the *cappa* and the grand cordon of the Order of the Holy Spirit, and of his brother Jean clothed with the cape.

St Nicholas' Charity (same chapel). — A bas-relief in marble, signed *Gois 1778* and coming from the decoration made by Nicholas de Livry, Bishop of Calinique and Abbot of St. Colombe at Sens, in the chapel of St. Loup and St. Germain.

St. Savinien's Martyrdom (chapel of the apsis). — Stucco group having as a back ground a heavy masonry curtain representing the martyrdom of the Apostle of Sens, and executed in 1772 by Jean-François Hermand.

Reredos of the Passion (chapel of St. Martial) executed in 1531 for St. Euthrope chapel at the time of its restoration by the Canons Richer and Fritard; it represents ten scenes from the Passion, disposed on two panels.

Cardinal Bernadou's tomb (died 1891) (same chapel). — Work of Sens sculptor Emile Peynot, executed in 1898.

Statue of the Virgin. — Dominates the modern altar of the chapel in the south cross. The fine statue of the Virgin was given in 1334 by Canon Manuel de Jaulnes for the altar whose decoration was then being finished. This statue, formerly polychromed and gilded with orfrys enhanced with gem and enamels, is

seated on a throne with a back whose steps are decorated with small reliefs representing the Annunciation, the Visitation and the Nativity.

Another marble statue, signed Lorta (1752-1837) is the gift of Cardinal de Luynes.



Photo by the author.

STATUE OF THE VIRGIN.

II. — STAINED-GLASS WINDOWS

End of 12th Century. —

The oldest glass windows of the Cathedral — only four remain in the north deambulatory — were executed at a date doubtlessly very close to 1184, after the fire consumed the city and attained the cathedral¹.

I². — *History of saint Tho-*

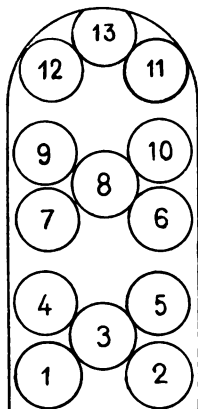
¹ These glasses, of which some details are to be found at Canterbury, Chartres and Bourges, seem at least to be the work of the same school, if not of the same studio, as it is likely that at that time there were no fixed studios, but that the glass-makers went from town to town when the completion of a new cathedral called for their assistance.

If this is so, then the glass windows of Sens must have been executed between those of Canterbury which date about 1180 and those of Chartres, which go back to 1206.

² See on the Cathedral's plan the letters marking the site of the glasses. We give plans of two glass windows, St. Thomas of Canterbury and the Good Samaritan, to aid in finding the represented scenes. In all other cases, the latter are merely quoted and numbered.

*mas of Canterbury*¹. — Circular medallions on a ground of foliage. (1) Reconciliation of saint Thomas with Henry II of England by King Louis VII; (2) he lands in England; (3) makes his entry in Canterbury; (4) is received by the monks; (5) preaches; (6) celebrates Mass; (7) receives a letter from the King; (8) receives the King's envoys; (9) dedicates a church; (10) gives Confirmation; (11) his martyrdom; (12) his burial; (13) Christ receives his soul.

J. — *History of saint Eustace*. — Panels, almond-shaped and formed by the setting off of circles around a lozenge. (The lower third of the window is modern) — From bottom up : — (1) Placid's vision during the chase; (2) Christ appears to him and commands him to become a Christian with his wife and children; (3) their baptism; Placid receives the name of Eustace; (4) in disgrace, he goes into exile; (5) crosses the sea; (6) on his landing the sailors hold his wife; (7) in crossing a river, loses his two sons; (8) abandoned, tills the soil; (9) after finding his wife and children, finds grace with the Emperor; (10) gains victories; (11) Adrian, succeeding Trajan, orders him to adore idols; (12) Eustace and his family refuse; (13) they are burnt in a copper bull.



PLAN OF THE GLASS WINDOW OF ST. THOMAS OF CANTERBURY.

K. — *Parable of the Prodigal Son*. — (From bottom up). (1) The Prodigal claims his part of the inheritance; (2) the father divides his fortune between his two sons; (3) the

¹ It begins only from the departure from Sens where the exiled Archbishop had dwelt over four years. Perhaps another glasswindow retraced the first part. Perhaps also the Sens window is but a replica of a cartoon executed for Canterbury.

Prodigal runs away with women; (4) has himself crowned with roses; (5) is chained by three demons; (6) keeps the swine; (7) returns to his father; (8) the fat calf is killed; (9) the feast; (10) the eldest son asks the reason of this feast; (11) his father begs him to come in; (12) the son yields to his wish.

L. — *Parable of the Samaritan*¹. — (1) The heavenly Jerusalem; (2) *The man robbed on the road to Jericho : symbol of man's fall*; (3) God forbids Adam and Eve to eat the forbidden fruit; (4) their disobedience; (5) their malediction; (6) their expulsion from the Paradise.

(7) *The levite and priest pass by without succouring him : symbol of the powerlessness of the ancient law*; (8) the burning bush; (9) Moses and Aaron before Pharaoh; (10) the golden calf; (11) the brass serpent.

(12) *The Samaritan takes to the inn the man he had taken and whose wounds he had dressed; gives to the inn-keeper the money necessary for his healing; symbol of Christ who has redeemed humanity and entrusted it to the Church*; (13) Jesus condemned by Pilatus; (14) the Flagellation; (15) the Crucifixion²; (16) the Resurrection.

13th Century (about 1230). — 1° *High windows of the apsis.*

A. — *Life of the Holy Virgin* : (1) Annunciation; (2) Nativity; (3) announcement to the shepherds; (4) the Wise Men before Herod; (5) adoration of the Magi; (6) flight into Egypt; (7) fall of the idols; (8) Assumption.

¹ The arrangement of this superb window has been justly admired, grouping so well, around each scene of the parable shown in the lozenges along the middle line of the window, the commentary which traces the history of the Redemption.

² A detail to be noted : instead of representing on either side of the cross the Synagogue and the Church which gathers the Redeemer's blood, the archangel is placed, — the same which forbade man to enter the paradise, — sheathing the sword, thereby recalling that God's justice had been appeased by the death of Christ.

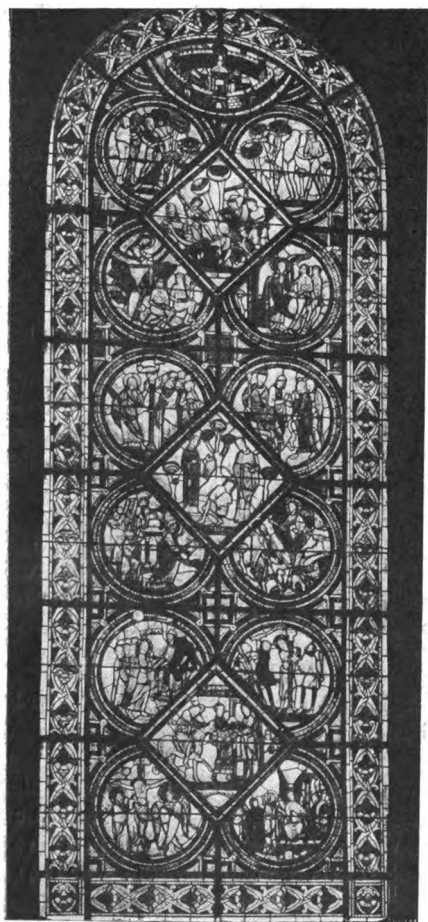


Photo by the author.

THE SAMARITANS STAINED-GLASS WINDOW.

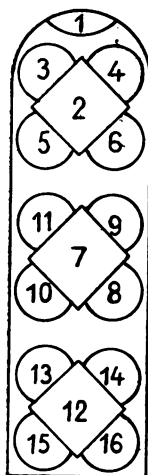


DIAGRAM OF
GLASS WINDOW.
PARABLE OF
THE SAMARITAN.

B. — *The Passion* : (1) Judas' kiss; (2) crowning of thorns; (3) scourging; (4) carrying of the cross; (5) calvary; (6) resurrection; (7) Christ in the majesty.

C. — *Life of saint Stephen* : (1) preaching of saint Stephen; (2) his condemnation; (3) is thrown out of the city; (4) Saul keeps the executioners' garment; (5) the stoning; (6) angels carrying incense-burners; (7) the soul of the Saint carried to heaven by the angels.

2° *Chapel of the Apsis.*

N. — Composite glass-window formed of medallions borrowed from legends of Saint John the Evangelist, of saint Peter and of martyrs.

Here we recognize : (1) Saint John resuscitating Drusiana; (2) the calling of the sons of Zebedee; (3) martyrdom of saint John before the Latin Gate; (5) his departure for Pathmos; (8) St. Peter walking on the water; (9) St. Peter visited in his prison by Christ.

O. — Composite glass-window; square panels. (1) St. Savinian baptizes the Senonians; (2) appears before the proconsul; (3) is led to the torture; (4) his martyrdom; (5) St. Eustace condemned to exile; (9) he leaves with his wife and children.

P. — *History of St. Paul (lozenge pannels).* — From bottom up. — (1) Saul leaving for Damas; (2) his conversion; (3) his baptism; (4) preaches the Eucharist; (5) lands at Cyprus; (6) escapes from Damas; (7) is pursued by soldiers; (8) preaches at Athens; (9) incredulity of the Athenians; (10) heals the blind man; (11) appears before Festus; (12) is encouraged by Christ; (13) is thrown into the sea; (14) his martyrdom.

First third of 14th Century. — Plan : R, S. — Important fragments of glass-windows coming from destroyed chapels of the nave and reassembled in 1897.

The two virgins (in R and S) are almost wholly ancient,

as are St. James, St. Philip and the spandrel of the S window.

Beginning of 16th Century. — South cross-bar. Glass windows executed from 1500 to 1502 by the Troyes glaziers, Liévin Varin, Jehan Verrat and Baltazar Godon.

T. — *The Rod of Jessé*, gift of the Archdeacon Louis la Hure. The two central bays are taken up with the Rod of Jessé on purple ground. On the outer bays are represented (from bottom up) : 1° to the left : Naum and Zacharias; the burning bush; Gedeon's fleece; 2° to the right : Daniel and Isaiah; Aggeus, and Amos; Aaron before the Arc; the closed door.

U. — *Legend of St. Nicholas*, gift of the magistrates of the Officialty represented at the base of the window together with the patron saints.

V. — *Rosace* : Last Judgment; *Base* : Life of St. Stephen.

X and Y. — *Legend of the finding of St. Stephen's body*.

Northern cross-bar. Letters E G H. — Windows executed in 1516-1517 by Jean Hympe, father and son.

E. — History of Abraham.

G. — History of Joseph.

H. — Sixteen saints, archbishops of Sens.

F. — The rosace, a personal gift of Dean Gabriel Gouffier who is represented kneeling in the scene from the Annunciation, is posterior, by some years, to the neighbouring windows, from which it differs for the finish and modelling of the figures as well as for the harmony of the tones. It is the work of an artist who remains unknown, and is imbued with Italian influence.

The Paradise rose represents Christ surrounded by a concert of angels.

On the base (from left to right) : 1° the Archangel Gabriel announces to Zachariah the delivery of souls detained in limbo; 2° appears to Zachariah in the Temple; 3° the

Annunciation; 4° Gabriel foretells to Daniel the triumph of the Church over the Synagogue; 5° announces to the same prophet the fall of Antichrist.



Photo by the author.

THE SYBIL OF TIBUR.

(Glass window attributed to Jean Cousin, the elder).

Chapels. — M. — Four quadrilobes coming from the span-drel of the windows of the apsidial chapel where they had replaced, in 1522, the windows of the 13th Century. They represent : a Calvary; St. Peter, St. Paul, St. Savinian apostle of Sens

Q. — *The Sybil of Tibur*. — This window attributed, by a tradition which dates back to the 17th Century, to the celebrated glass painter of Sens, Jean Cousin the Father, reproduces a theme quite popular in the 16th Century. It is found again, near Sens, in the chapel of the Fleurigny Castle, work by the same artist.

The Sybil of Tibur points to Emperor Augustus the

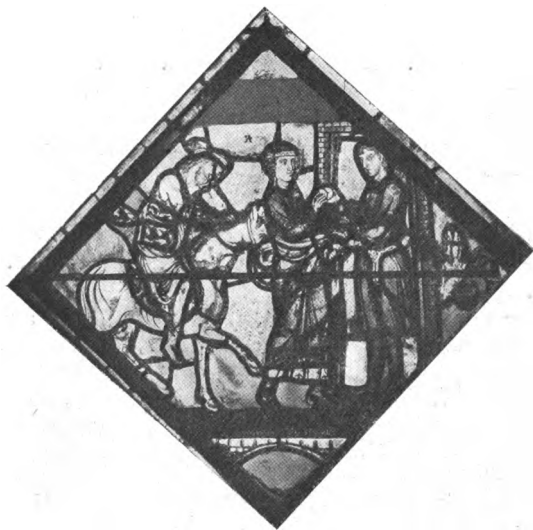


Photo by the author

THE SAMARITAN'S CHARITY.

Virgin [who is to give a Saviour to the world, and invites him to bow down to Him who was to be greater than he.

This window, pierced by a Wurtemberger bullet in 1814, has undergone numerous restorations.

Z. — *History of St. Euthrope, first Bishop of Saintes*. — This window dates back to 1536 and was part of the now destroyed chapel of St. Euthrope. Like the preceding one, it is attributed to Jean Cousin, the Elder. It was re-assem-

bled in 1866 in a bay opened to make place for it in the wall of the south side-aisle.

(1) The child Euthrope leaves the King of Babylon; (2) happens on the Saviour's passage; (3) is one of the five thousand fed by the multiplication of the loaves; (4) receives the Saviour's blessing upon His entry into Jerusalem; (5) his christening; (6) St. Clement makes him Bishop of Saintes; (7) converts St. Estelle; (8) his martyrdom. On the spandrel, the Annunciation and the Evangelists.

17th Century. — *Northern cross-bar.* — D. — *The Saints protectors of Sens Church*; glass window executed in 1646 by Antoine de Soullignac, master painter of Paris, to replace the window of 17th Century fallen in a storm in February 1644. It was placed in 1646.

Two ranges of personages of colossal dimensions, framed in by two orders of architecture. Lower panel (from left to right) St. Paule, St. Colombe, St. Beate and St. Magdalene.

Upper panel : St. Savinian, St. Stephen, St. Lawrence and St. Potentian.

III. — THE TREASURY

The Cathedral of Sens has had the good fortune of preserving something of its ancient treasury. No doubt the marvelous pieces of goldware of which existant inventories make up a long list, have been ruthlessly thrown into the crucible by revolutionary vandals.

But what has escaped to the disaster constitutes still a collection of the greatest value.

Tapestries. — At the forefront must be placed the tapestries of which two especially, princely gifts of Louis de Bourbon (1536-1557) Cardinal of Sens, are amongst the most beautiful and precious known.

The *Adoration of the Magi* (1^m, 38 high 3^m, 31 wide), of woven silk and gold, is evidently Flemish as to composition if not as to execution. The Virgin holding the Child is seated on a golden throne placed at the entrance of the stable. Her purple velvet robe and her ample blue mantel have orfreys loaded with gems. At Her

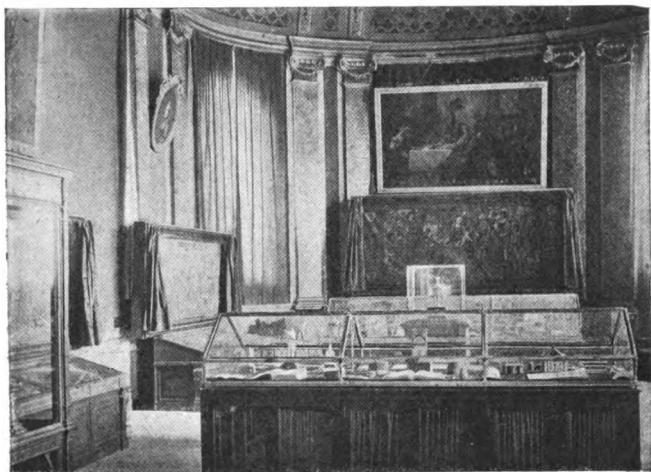


Photo by the author.

THE TREASURY. THE CHAPEL OF THE ARCHBISHOPS.

side the Magi, accompanied by men-at-arms, bring their presents and, at Her left, two personages, the first representing St. Joseph and the other a donor clothed in a long blue velvet overcoat and in a red mantle with an ecclesiastical hood. The emblems, mottoes and armorial bearings repeated on the border, point to this personage as the Cardinal Charles de Bourbon, Archbishop of Lyons, closely related to the Dukes of Bourgogne, Philippe le Bon his uncle, and Charles le

Téméraire, his brother-in-law, as well as to the date of this sumptuous altar-cloth which was executed bet-



Photo by the author.

CARDINAL DE BOURBON'S TAPESTRY. THE ADORATION OF THE MAGI.

ween Charles de Bourbon's promotion to the cardinalate (1475) and his death (1488).

The Crowning of the Virgin (1 m. high and 2^m,92 wide; silk and gold). — The second altar-cloth which



Photo by the author.

THE CROWNING OF THE VIRGIN.

came from the Archbishop of Sens, Louis de Bourbon, must have the same origin. It differs, however, from

the first by its still greater fineness of work and by the design denoting a French influence. This splendid and matchless piece unfortunately lacks its border and has undergone serious mutilations in the 18th Century. In its original state the central panel was set up higher. The scene of the crowning of the Virgin, at that time surrounded with a double circle of Cherubims and Seraphims and above the *Concert of Angels* from which it is at present separated, dominated the two lateral scenes. The latter represented, on one side, Solomon welcoming his mother Bethsabée and making her sit on his throne and crowning her; on the other side, Esther at the feet of Assuerus obtaining from him the safety of her people; symbols of the power of the intercession of the Queen of Heaven.

Less rich than these two marvels, the other tapestries yet have a high value. An altar-cloth of the beginning of the 16th Century represents *Our Lady of Mercy* between St. Michael and St. Stephen, a gift of Jean de Bray, Dean of Sens from 1493 to 1504. It is believed that this altar-cloth completed the series of tapestries, now gone, of the Life of St. Stephen, done in 1505 for the decoration of the choir stalls, and, like them, the work of the Parisian Master tapestry maker, Guillaume Rasse after the cartoon of Gautier de Campes.

A vast hanging, 3^m,45 high by 7^m,55 wide, representing *Judith and Holofernes*, is a strong piece from the gorgeous furniture with which Cardinal Wolsey, Minister of King Henri VIII had adorned his castle of Hampton-Court and which found its way to Sens nobody knows how.

The Ancient Cloths. — No less precious for art and archeology is the incomparable collection of silk and linen cloths, most of which date back to high middle ages which were gathered from the shrines of the treasury.

Some fragments of silk cloths are the work of the last period of ancient art, such as the *Hunting Scene* representing a hunter floored by a chetah. Others come from Egypto-Byzantine studios, such as the *History of Joseph* bearing Greek inscriptions, or else from the looms of Persia, such as the piece adorned with personages wearing the Sassanide tiara.

The shrouds of *St. Victor*, representing, it is believed, Daniel in the lions' den; of *St. Siviard* whose vast medallions of white damask are ornamented with winged and soaring griffons in purple and gold; of *St. Colombe* and *St. Loup* with their formal affronted lions and their dogs chasing foxes; of the *Holy Innocents*, of *St. Leo* and of *St. Potentian*, are specimens universally known of the art from the 7th to the 10th Century.

The barbarian art is there represented by numerous linen cloths, most of which are embossed with designs raised in red, yellow or green upon the ground, and the most curious of which is the piece representing the Assumption of the Holy Virgin in large elliptical medallions on the border of which is reproduced an inscription of Latin liturgy.

The liturgical vestments. — Pieces of ecclesiastical vestments, which held such a large place in Middle Ages decorative art, are all the more sought after

as they have become extremely rare. The treasury possesses several of them; a chasuble made of Byzantine silk cloth attributed to the Archbishop St. Ebbon, a contemporary of Charles Martel, who put to flight the Sarrazin hordes that had ravaged the valleys of the Rhone and Yonne; an ornament composed of chasuble, alb, stole, maniple and collar, having been used by the martyr archbishop of Canterbury, St. Thomas à Becket, during his sojourn in Sens (1166-1170); two stoles a maniple, a belt, a mitre and sandals in flaming gold embroideries, from the tomb of another archbishop exiled from Canterbury, St. Edme, whose body is preserved in the Abbey of Pontigny, and lastly several episcopal mitres of the 13th and 14th Centuries as well as numerous fragments of galleons and embroideries coming from tombs of archbishops of the 13th and 14th centuries.

The Ivories of the treasury at Sens are famous.

The *liturgical comb* of Bishop St. Loup (7th Century), the cylindrical *pyxid* upon which a Roman artist sculptured in heavy relief a chase of the lion and tiger, the *Arab casket* with open chasings and inscriptions reproducing texts from the Koran; these are as well known as the *diptic* representing the triumph of Bacchus and Diana, to-day kept in the glass-case of the Municipal Library. But the most important piece is the *Holy Shrine*, the finest of the Byzantine caskets known. It is a little house with twelve panels roofed in the same way. Each side is adorned with an elegant blind arcade framing three superimposed ranges. At the bottom scenes in relief of David's life are shown;

below commences Joseph's history; the spandrels shelter affronted lions or peacocks, as well as beasts fighting

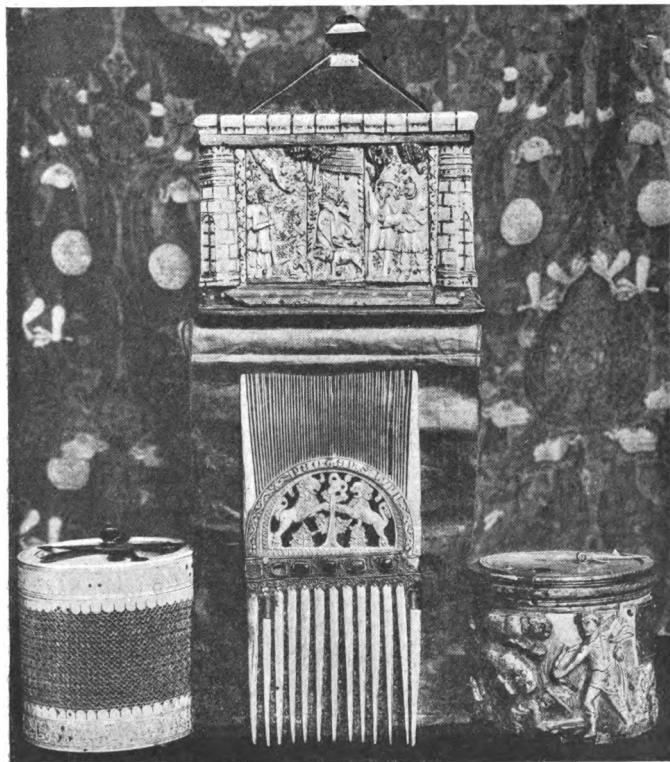


Photo by the author.

SENS TREASURY. — LITURGICAL COMB OF ST. LOUP.

PYXIDS AND IVORY CASKET.

and recalling the motives affected by Persian cloths. On the roof the story of Joseph is continued. This precious casket, which dates back to not earlier than

the 10th Century, was no doubt brought over from the Orient at the time of the Crusades. It was then strengthened with a belt of enamelled plates, the vivid hues of which showed off the paleness of the ivory which



Photo by the author.

THE HOLY SHRINE. BYZANTINE IVORY.

to-day has lost the many colours which originally enhanced the relief.

Gold and Silver Ware. — Of all the marvellous gold and silver pieces, shrines, reliquaries, figures,

sacred vases, altar screens, which formerly enriched the treasury, but little now remains. Only a pyx of gilt silver, a 12th Century work and formerly suspended above the main altar, has been spared. Its exquisite profile and sobriety of chasing recall the almost similar pyxes of the Abbey of St. Maurice d'Agaune. The two silver low-reliefs which ornament the St. Loup shrine, and are of a less archaeological character, were executed in 1698 by Guillaume Jacob, master goldsmith of Paris.

Noteworthy amongst the Limoges enamels are an enamelled shrine « *champlevé* » and a crosier of Archbishop Pierre de Charny, deceased in 1274.

A beautiful double bar relic cross of the 13th Century, decked with uncut stones and filigrane, coming from the abbatial church of Pontigny, has recently been added.

IV. — THE BELLS

Sens people are justly proud of the big bells of their cathedral, miraculously saved from the revolutionary crucible. These two enormous bells — one weighs 16.000 kgs. and has a diameter of 2^m,60, the other weighing 14.000 kgs. with a diameter of 2^m,32 — were cast at Sens by a master foundryman of Auxerre, Mongin Viard, in the year 1560.

The clock campanile shelters moreover three bells, older still, which serve as chimes. The Mary bell weighs 7.000 lbs. and dates from 1376. The two lesser ones were cast in 1377 by Jehan Jouvente, metal caster for King Charles V.

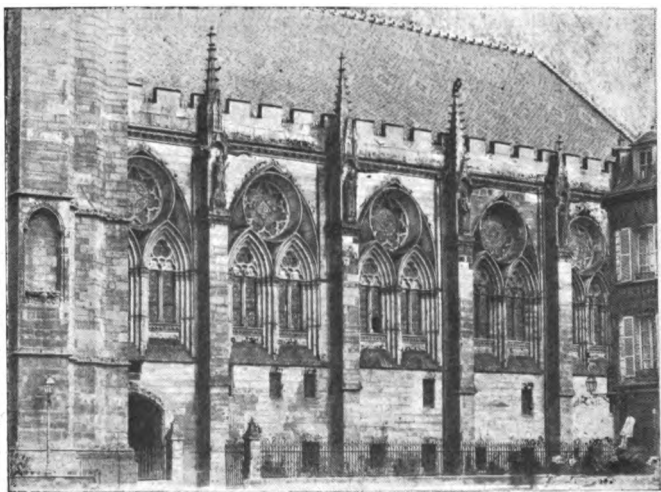


Photo by the author.

THE SYNOD PALACE.

PALACE

The Officialty. — « Gautier Cornut (1222-1241) had the new palace built in the court of the Archdeacon¹. » Of this palace a considerable portion has subsisted after many a vicissitude. It is the *Officialty*, commonly called the *Synod Palace*, whose monumental facade, to the south, prolongs the great portal of the Cathedral. The fall of the stone tower in 1268 crushed the vault of the great hall and that part of the edifice adjoining the church. At different times, the alterations made in its inner disposition and made necessary for the uses of the Officialty have greatly changed its character.

¹ Chronicle of Geoffroy de Courlon.

At the time of the Restoration, an architect requested its demolition in order to free the inner court of the Palace. Viollet-le-Duc who appreciated, notwithstanding all the mutilations, this edifice which he declared « unique in France » directed the restoration at the Government's expense. It was finished in 1861.

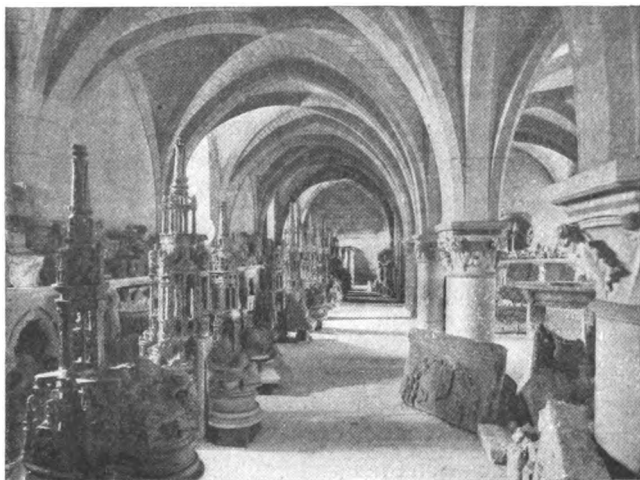


Photo Mon. Hist.

OFFICIALTY. — GROUND FLOOR HALL.

The Synodal Palace is of three stories. A cellar with two naves each of five bays whose ogival vault rests on four squat pillars. On the north side ditches lighted by narrow air-hole were used for dungeons.

The ground floor comprises : 1° to the north, a vaulted passage giving access to the palace court ; 2° two pointed vault galleries occupying, one half of the width of the build, which used to serve as

prison; the other half, to the east, separated from the preceding by a thick wall, comprises likewise two pointed vault galleries partitioned off with three cells and a small vestibule communicating by a trap door with the lower dungeon. The walls of these cells lighted by narrow windows, high up, and provided with stone funnels, are covered with writings and figures made with a pointed instrument by the prisoners, some of which go as far back as the 14th Century; 3° a vast, vaulted hall, with two aisles separated by pillars and corresponding to the arrangement of the cellar. Here is a museum of sculpture composed of fragments coming from the Cathedral; 4° a last and lower room, lighted at the west and south and serving as an annex to the museum.

The story above is wholly taken by a unique nave of six galleries all lighted at the west by vast windows and at the east by lancets. A bare wall is at the north end backed on the Cathedral. The south end is almost wholly lighted by a lattice that joins two windows identical to those on the facade, underneath an inverted trefoil placed in the spandrel. In order to lessen the burden of the vaults, the architect has made them rest, as at the low chapel of the Sainte-Chapelle, on a cluster of little pillars standing facing each buttress of the west facade but separated therefrom by a passage.

The west facade is divided into six stories by buttresses crowned with pinnacles which shelter big statues.

The middle one represents St. Stephen. At either side, the first two Bishops of Sens, St. Savinian and St. Potentian. At the extremities, to the north, the foun-

ding archbishop Gautier Cornut, kneeling; to the south, St. Louis, prostrate. These statues are modern copies. The original statue of St. Louis is kept in the Museum of sculpture. It could have had a high iconographic interest, it being contemporary of the saintly King, had it not been decapitated by the revolutionary iconoclasts.

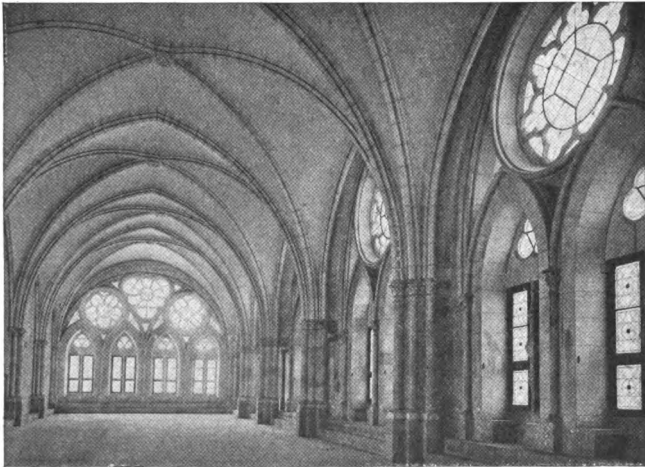


Photo Mon. Hist.

BIG SYNOD HALL OF THE ARCHBISHOPRIC.

The walls of the ground floor are bare and pierced irregularly by small windows lacking all ornament; but the fenestration of the big hall is of a powerful decorative effect.

Louis XII Wing. — The Synodal Palace shuts off, to the west, a vast court in the shape of an irregular parallelogram, surrounded by the Cathedral at the north, and by the archbishop's Palace at the south and

east. The building adjoining the Synodal Palace dates from 1683. It is prolonged by another erected under Archbishop Stephen Poncher (1519-1525). Only the ground floor is ancient, the first story and upper portion of the pavilion are but modern reconstructions. On the street side the door leading to a vaulted passage

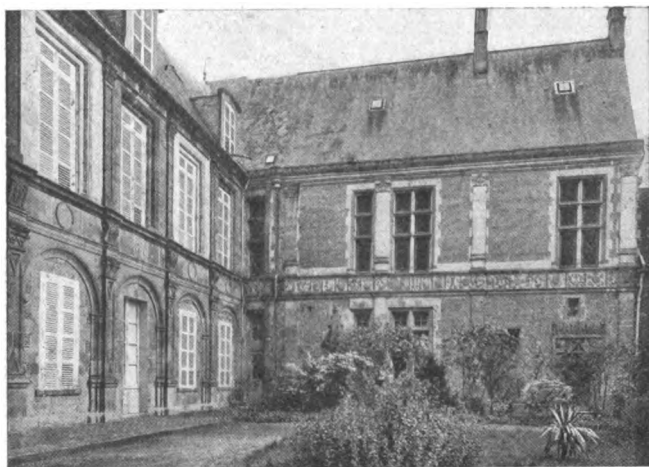


Photo Mon. Hist.

ARCHBISHOP'S PALACE. — HENRY II AND LOUIS XII WINGS.

which communicates with the court, is justly admired for its elegant pilasters, where the profiles and Gothic spires match the Renaissance arabesques, its marvelously chiselled frieze, the groups of executioners, costumed as reiters and who were stoning a St. Stephen placed on the top of the central fleuron but now gone.

With the exception of this door and frieze where are

repeated, between the balusters, here, heads of Moors and conches of Stephen Poncher's escutcheon and there, on the corner pavilion built in the beginning of the 17th Century, the harps of the brothers du Perron, this facade, of a rather severe appearance, boasts of no other ornament.

On the court side however, the alternating of brick and stone, the rich and diversified frames of the high windows and pilasters, the elegant door and the well sunk into the masonry with its curb and pyramidal dais give to the whole a distinct charm.

Henri II wing. — Built in 1557 by Cardinal Louis de Bourbon, is of a still more severe style. Unfortunately the arched part of the gallery in the ground-floor has been walled in and consequently lost its characteristics.

THE CHURCHES

SAINT-SAVINIAN

The ancient parochial church of the St. Savinian's suburb is the oldest sanctuary of the city and district of Sens. Rebuilt on the tomb of the Apostle of Sens in the 11th Century, it was saved from destruction in 1793 by Simon Blanchet who purchased it and later surrendered it to public worship.

It consists of a nave under a semi-circular vault, originally wainscoted but today plastered over, and lighted by small semi-circular bays. The two side aisles have been rebuilt in the 19th Century. Two chapels under a semi-circular vault form crosses. These communicate with the centre of the transept by two twin arcades, semi-circular, with double archivolt of slender key stones. On either side, these arcades rest on a cylindrical pile built in narrow courses and wide joints, rising from a base with griffes, and crowned with a capital whose squat corbel is ornamented with palm-leaves under an abacus with a twisted fringe all around. Upon the corbel of the north pile the following inscription is engraved : *VIR CLARVS BALDVINVS ET PETRONILLA UXOR EIVS HANC...*

These are the names of the founders who had this church rebuilt in the 12th Century.

Under the raised sanctuary, vaulted semi-circularly and terminated by a straight apsis pierced by three slender

windows, a square cellar, likewise with a semi-circular vault and ornamented with 11th Century inscriptions, contains an altar whose stone, to this day bloodstained,



Photo by the author.

ST. SAVINIAN'S CHURCH.

is venerated as having been dyed with the Martyr's blood. This cellar, done over in the 11th Century, occupies the site of the *martyrium* of the original Basilica.

The tower over the transept block has two stories, of which the lower one is lighted south and north by two coupled semi-circular windows, each pierced by two twin little bays separated by a pillaret, and the upper story, covered with a pyramidal steeple of timber covered with slate was built in the beginning of the 12th Century. The tierce point twin bays which give light to this story on each side are joined together by a foliated frieze going around the belfry at the capital level.

SAINT JOHN

The chapel of the hospital is all that remains of the fine abbatial Church built in the first half of the 13th Century by the Regular canons of St. Austin of the Abbey of Saint-John, the foundation of which dated to the year 1111. Half destroyed during the One-Hundred-Years War, it was in ruins when, in the middle of the 17th Century the Religious decided to rebuild the choir and restore it, as much as they could, in the Gothic style. It is only the pile of the apsis with its sheaf of eight little columns grouped around a central column, the last stories of the deambulatory and the absidial chapel that belong to the original construction. The deambulatory wall is ornamented with a semi-circular arcature carried by little columns having foliated capitals and polygonal abacus. The windows are triplets inscribed under the groins of the vaults. A circulation gallery, common to the churches of Champagne and Bourges, traverses their straight feet and the piles. The absidial chapel with its five planes presents the same arrangement with this difference that the central

bay of the triplets is but little higher than the others and that a wide oculus pierced through the solid wall occupies the spandrel.

ST. MAURITIUS

Lying picturesquely near the bridge on the banks of the Yonne whose waters reflect its graceful silhouette

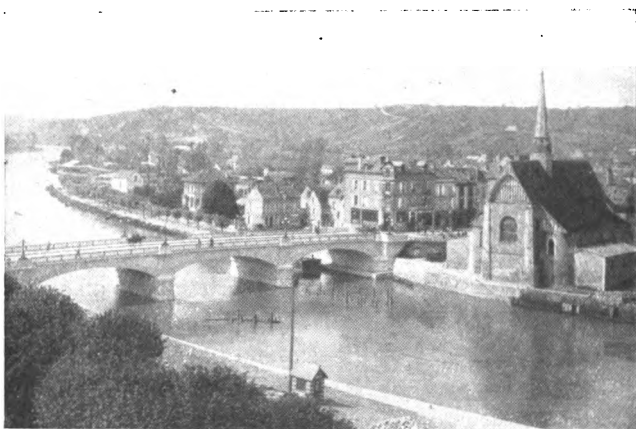


Photo Levy.

CHURCH OF ST. MAURITIUS ON THE YONNE ISLAND.

and slender steeple, this church dates from the second half of the 12th Century, but has undergone serious rearrangements. Burnt during the Religious Wars, undermined by the river, it has lost its original apsis which was replaced during the 16th Century by a straight wall surmounted by a high gable still between the two little semi-circular apsis of the 12th Century. The vault was made over in the 16th Century, and the two stories and west portal in the 18th. The piles which

formerly carried the sixpartite vault, the side aisles under an ogival vault, the arcature covering the walls, the two chapels with their little apses in « cul-de-four » still bear testimony to the importance of the original building and its purity of lines.

The main altar, with its reredo of stone with a double level of colonnades, had been made in 1568 for the Chapel of the Holy Virgin in the Cathedral, but it has been carried to the St. Mauritius' Church in 1901.



Photo by the author.

CHURCH OF ST. MAURITIUS.
ST. MAURITIUS STATUE.

The Church possesses several classified works of art : a sculptured wood panel of the first half of the 16th Century adorned with the eight cross escutcheon of the Sens Metropolis ; an equestrian statue of painted wood, of the same epoch, representing St. Mauritius ; a curious low-relief in polychrome stone, dated 1567, representing St. Magda-

lena in the desert, the beautiful ebony shrine set-off with chiselled copper of the Louis XV epoch, containing the relics of St. Fort, St. Guinefort and St. Aveline.

ST. PIERRE-LE-ROND

The principal nave and the choir date from the beginning of the 13th century. The nave is lighted by high and narrow windows in the form of lancets. The choir, where can still be seen the commencements of a vault,

is fenestrated with twin bays surmounted by an oculus pierced through the solid wall. The semi-circular vault of the nave, made of shingles, has been made over in the 16th Century and lengthened above the choir.

In the first years of the 16th Century, Our Lady's Chapel was built on the north side by Jean Laisné, attending gentleman and surgeon to the King, and his wife, Philippe de Remilly, who died in 1519 and 1520. Both appear in the sculptured group of the Descent from the Cross, above the altar. At the same epoch was built the side aisle which prolongs this chapel and communicates with the nave by four arcades. Five windows with flamboyant filling in light this aisle. They still have, to a great extent, their beautiful glasses of the epoch. The first to the west, represents, above the Patron Saints, the Nativity, the Crowning of the Virgin and on the spandrel, the Immaculate Conception, surrounded by their symbolic attributes.

The second represents St. Peter between St. Catherine and St. John the Evangelist.

The third, St. Sebastian and St. Barbara, together with an Annunciation and a Calvary.

The fourth, the history of Joseph together with the donors.

The fifth, whose lower panels are modern, still has on the spandrel an Annunciation with playing Angels, and St. Cosmas and St. Damian.

The tower dates from the 17th Century as also the monumental reredo of the main altar.

This church possesses numerous ancient sculptures : a seated Virgin of wood (at the outside at the chevet of the choir) ; a St. Ann of the 14th century ; a Christ

of Mercy ; a low-relief of St. Hubert and a statue of Our Lady of Mercy of the 16th ; two beautiful wooden statues of St. Benedict and St. Roman (18th) a Virgin (wood) which is a replica of the Virgin made by Bouchardon for St. Sulpice Church of Paris (18th).



Photo by the author.

STATUE OF SAINT THOMAS BECKET.

SENS AND CANTERBURY

Remarkable analogies and a kind of parallelism exist between the churches of Sens and of Canterbury.

Canterbury extends its jurisdiction on the episcopal church of London, the capital of the kingdom. For many centuries the bishops of Paris were suffragants of the archbishops of Sens. The church of Paris was separated from the Sens province and erected into a Metropolitan see in 1622 only.

The archbishops of Canterbury are Primates of England. In 876 Pope John VIII conferred the primacy of Gaul and of Germany on the metropolitans of Sens.

After the fire which, in 1174, almost completely destroyed the cathedral of Canterbury, a French architect, William of Sens, was chosen to reconstruct it¹. It is most unlikely, although it has been stated so many times, that William should have been the builder of Sens Cathedral, which was begun before 1140. But the many traits of similarity existing between the choir of Canterbury, constructed by him and the architecture of Sens cathedral are a proof that he was at Sens the dis-

1. *Advenerat autem inter alios artifices quidam Senonensis, Willelmus nomine, vir admodum strenuus, in ligno et lapide artifex subtilissimus. Hunc, ceteris omissis, propter vivacitatem ingenii et bonam famam, in opus susceperunt (Chron. Cantuar).*

ciple and successor of the master who designed the plans and built the naves of the Sens metropolis.

St. Thomas Becket At Sens. — William of Sens was very likely attracted to Canterbury by some of the



Photo by the author.

SAINT THOMAS BECKET'S CHASUBLE.

companions in exile of St. Thomas Becket. It is in Sens, indeed, that the ex-chancellor of England, who had fallen in disgrace, dreading the anger of his master, King Henry II, and desirous of his justification, went to Pope Alexander III, who, himself in exile owing to the

factions in Italy, had gone there as a refuge from September 29th 1163¹. The interview of the Pope and of the Archbishop of Canterbury took place in the first days of October 1163. Three weeks after this, St. Thomas went, on the Pope's advice, to seek shelter with

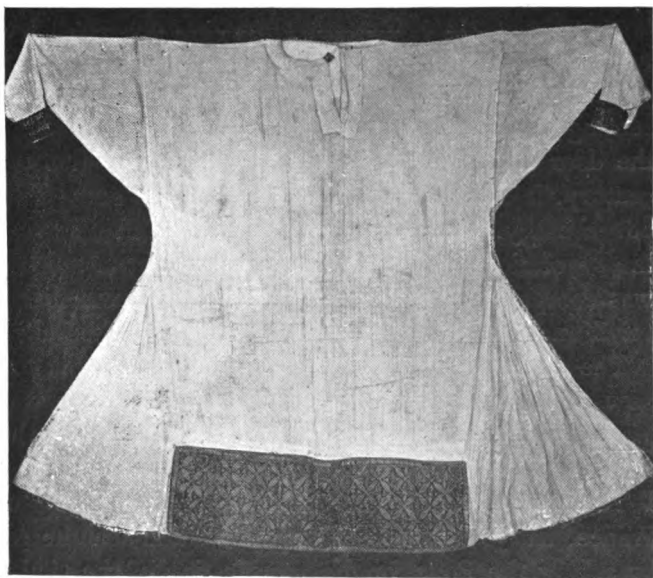


Photo by the author.

SAINT THOMAS BECKET'S ALB.

the Cistercian Abbey of Pontigny. Less than two years later, having been informed of the fears entertained by his hosts, which were caused by the threats of the King of England, he accepted the hospitable invitation of King Louis VII and came back to Sens, to

1. The Pope remained in Sens until the beginning of April 1165.

stay there up to the eve of his return to England (December 3rd 1170).

During those four years, St. Thomas lived at the doors of the city of Sens, in the abbey of Sainte Colombe, except during his frequent travels.

At his first stay, in 1163, the canons had given him hospitality in one of the houses of their cloister, quite near the northern tower of the cathedral. In order to preserve the memory of this, a stone statue, representing the martyr archbishop, had been placed above the door of this house towards the end of the 12th century. It could still be seen there at the end of the 18th century. This statue, which was hidden during the revolutionary storm under a thick coat of mortar, was completely forgotten when, in 1897, it was discovered and carried into the interior of the cathedral.

The Christian world had been greatly moved at the news of the tragedy of Canterbury. This emotion was more strongly felt in Sens, where the memory of the venerated prelate was so vivid, and where the archbishop William of Champagne, the uncle of the King of France, had just expressed the indignation of all hearts by asking the Pope for the glorification of the victim and the punishment of the executioners.

As a result, the cult of the illustrious martyr promptly spread.

The liturgical vestments he had used were piously collected as sacred relics and are to this day preserved in the Treasury. They are : a chasuble, a linen alb with purple silk cuffs embroidered with gold, with a stole, manipula and band, also embroidered. The silk material of the chasuble has been taken away almost entirely by

an indiscreet devotion; but the broad golden braids disposed in the shape of a Cross of St. Andrew and fra-

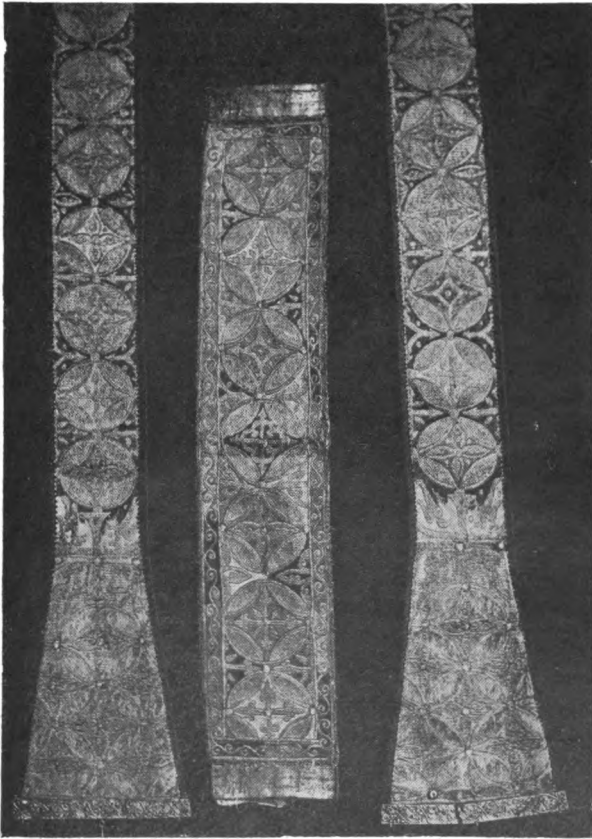


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STOLE AND COLLAR OF SAINT THOMAS BECKET.

ming the hood, which is decorated with acanthus and gold embroidered cherubims, are fairly well preserved.

Old mitres belonging to the same Treasury have at times been attributed to St. Thomas. One of them was given to Mgr. Wiseman, in 1842, by an archbishop of Sens, Mgr. de Cosnac, and is at present

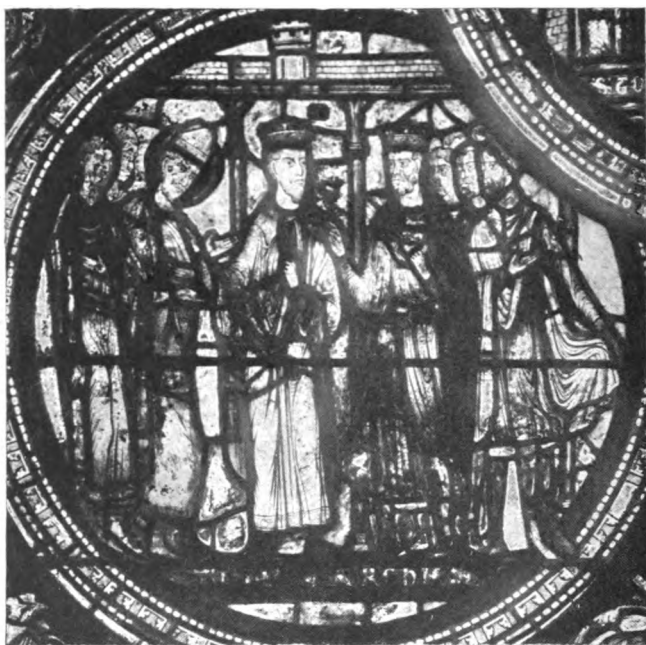


Photo by the author.

LOUIS THE SEVENTH ATTEMPTS TO RECONCILE HENRI THE SECOND
TO SAINT THOMAS BECKET. STAINED-GLASS WINDOW.

preserved in London, in the cathedral of Westminster, and it happens that the old inventories of the Treasury of Sens, which describe minutely the liturgical vestments of St. Thomas, make, until the 18th century, no mention of mitres. Besides, it is proved that the London

mitre, like the two others preserved in the Treasury of Sens, are works of the first half of the 13th century; and one of them is set off with a golden embroidery illustrating the martyrdom of St. Thomas¹.

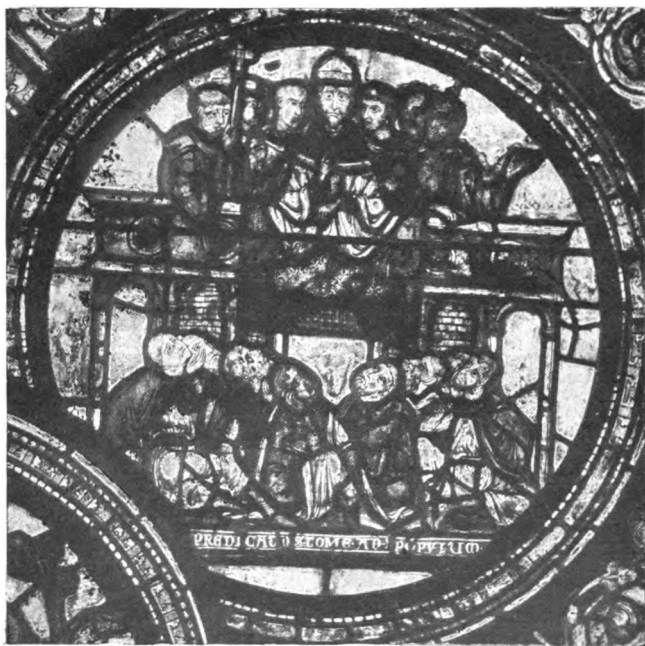


Photo by the author.

SAINT THOMAS BECKET PREACHING IN HIS CANTERBURY CATHEDRAL.
STAINED-GLASS WINDOW.

The cult of St. Thomas in the cathedral of Sens manifested itself early. When, in the last years of the 12th

1. Mgr. Wiseman also brought back from Sens, an embroidered band almost alike to the one which remained in the Treasury. It was given, in 1852, to the church of Erdington, near Birmingham.

century, the decoration of the splendid building was being finished with magnificent stained glass windows, the memory of his stay was intended to be recalled there. There remains of this decoration four windows only ; one of them shows the end of the life of the saint, since the interview of Henry II arranged by the King of France, and where the return to England of the exiled archbishop was decided. It is quite likely that another stained-glass window, now destroyed, showed the episodes of the coming to Sens and of the reception of Pope Alexander III.

Almost at the same time, an altar to the holy martyr was erected in the northern side-aisle of the choir. This altar, officiated at by two chaplain canons, was destroyed during the 18th century when alterations were carried out in the choir ; but the cult of the saint was then transferred to a neighbouring chapel. Above the altar, a painting of the 18th century is to be seen, which represents St. Thomas before the Pope, who gives him back the episcopal ring and refuses the resignation tendered by the Primate of England.

Liturgical vestments of St. Edme. Archbishop of Canterbury. — Another archbishop of Canterbury, Edmund Rich, went through the same disfavours as his predecessor St. Thomas less than a century later. It is assuredly the memory of the latter which led St. Edme in exile to Pontigny, in 1240. After a few months only passed in this refuge, he died on November 16th in the priory of Soisy, near Provins. In keeping with his last wishes, he was buried in the abbey church of Pontigny, and very soon his tomb, like that of St. Tho-

mas, was the source of innumerable miracles which promptly led to the official acknowledgment of his holiness : the Bull of Canonization was signed on January 10th 1247.

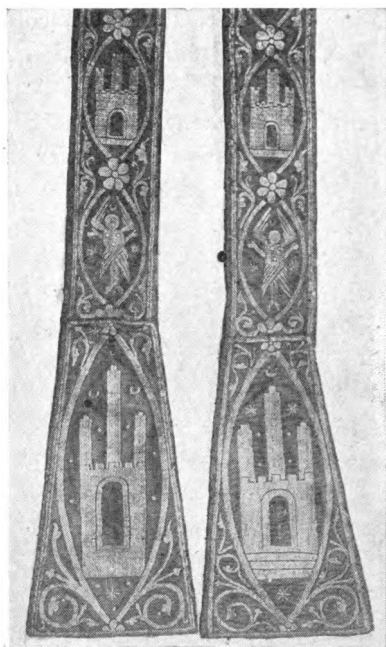


Photo by the author.

SAINT EDMUND'S STOLE.

When the tomb was opened on June 9th 1247, in the presence of King St. Louis, of his mother and of a great number of prelates, the body of the saint had been clothed with rich ornaments. Most of them, marvellously rich and preserved are still

in the Treasury of Sens cathedral; there are a stole and a manipula of gilt broché silk with Castille towers and golden cherubims; a second stole strewn with personages, sandals with golden acanthus, a belt, an alb cuff, the remains of a mitre on the strips of which the Annunciation is represented in embroidery.

To these sacred relics are to be added a great number of documents relative to the canonization of St. Edme: Quests on the miracles having happened on his grave; postulatory letters of bishops asking for the canonization; Bulls of Popes proclaiming the canonization or granting, on that occasion, indulgences and privileges; the granting of indulgences by a great number of bishops. Many of these original pieces are still provided with their seals and emanate from prelates of England.

Tapestry of cardinal Wolsey. — Unexplained circumstances, very probably the enlightened taste of an archbishop of Sens, cardinal de la Fare (dead in 1829) who, in the course of missions carried out in England in the name of Louis XVIII of whom he was, during the emigration, the diplomatic agent, have benefited the Treasury of Sens by large hangings having belonged to the cardinal chancellor of England, Thomas Wolsey. The frieze with arms on it, where are to be seen together the escutcheons of Wolsey and those of the churches of Canterbury and York, offers a striking resemblance to those of the tapestries of the castle of Hampton Court.

This hanging is made of two pieces formerly cut out and sewn together. The greater part gives the story of Judith and Holophern (first panel on the left, above :

Judith wearing her jewels; below : Vagao, eunuch of



CARDINAL WOLSEY'S TAPESTRY. JUDITH AND HOLOPHERNE.
(DETAIL).

Holoferne, tells Judith of the invitation of his master

2nd : Judith, sitting at the table of Holophern, refuses to partake of the feast ;.... 3 rd : Death of Holophern).

The panel on the right is a fragment of the story of Ruth : Ruth refusing to leave her mother-in-law Noemi.

Very likely these tapestries come from the furniture with which Cardinal Wolsey had adorned his Castle of Hampton Court about 1522.

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SAINT PETER'S CHURCH. — FRONT OF THE VIRGIN'S ALTAR.

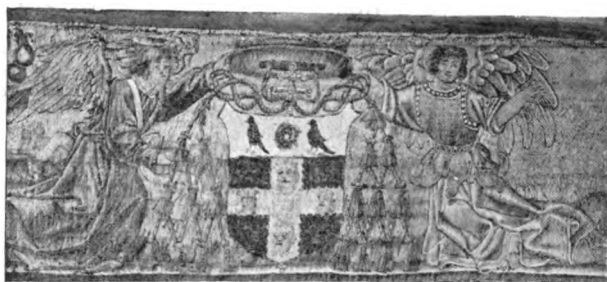


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ARMORIAL FRIEZE OF CARDINAL WOLSEY'S TAPESTRY.

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